

# ETUDE MUSIC MAGAZINE



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HER HOUR OF TRIUMPH

DECEMBER, 1922

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## A Greeting at Forty Years 1883-1923

**WE ARE forty.** You will probably hear a great deal about this during the next year. We cannot restrain our pride in forty years of hard work, representing the accumulated effort of hundreds of our staff of editors, composers, writers, business workers, artists, clerks, printers, binders, in and outside of THE ETUDE offices. All honor to the splendid builders of the past! With every issue, THE ETUDE is re-born; but it is re-born of the same stock, the same basic ideal of constructive musical educational helpfulness. It is the spirit of youth clasping hands with experience which keeps us fresh and alert in the field. We have room for age-old junk, no room for dullness, no room for partisan quarrels, backbiting, pessimism, the harbinger of journalistic senility. THE ETUDE above all things must be young and vigorous.

Do you wonder that at the end of four decades of progress and prosperous cooperation, all those at the home of THE ETUDE welcome this opportunity to express their intense gratitude for the years of unexampled support and inspiration given by friends all over the world? It is a kind of friendship unlike anything else we know. We value every one. In the words of the Oriental sage—

"He who has a thousand friends, has not a friend to spare."

### Salvation and Bass Drums

A "PAINTED LADY" and a "lounging lizard" stood upon a curb smirking and giggling at a Salvation Army lassie pounding upon a big bass drum. An ex-service man stepped up and said: "What's the big idea?"

The "painted lady" pointed to the lassie. The "lounging lizard" guffawed aloud. The ex-service man said: "If either of you had been 'over there' you'd think different about her. If you want something to laugh at, take that."

His fist flew out into the center of the grimacing countenance of the "lounging lizard" and sent the scroffer sprawling in the street. The ex-service man went off with his head in the air feeling that his duty was done. The "painted lady" escaped down the street to avoid trouble, but the Salvation Army lassie knelt down in the gutter and with her own handkerchief stopped the flow of blood.

We tell the story just as it came to us. We don't know just how accurate it is, but it speaks the spirit of the Salvation Army, which has been a "Sacred Army" for nearly every one who ever enlisted. The war crowned the army with glory and put it upon an entirely new foundation in public opinion.

At the same time, we have never been able to understand why it was desirable for the Army to continue with such an awful rumpus in the way of music when a little intelligent direction, time and zeal applied to the same work would enable the Army to produce enough skill to lead to music of a better sort with a far wider, far more powerful and far higher appeal to the mob of unredeemed which the Army seeks to reach. Can not the Army take a suggestion from the hordes that flock to public parks where good music is performed. These people do not, for the most part, come from the "upper" classes which the Salvation Army does not make so much effort to reach (but which probably need the S. A. spirit even more than the mob in the street).

Somewhat the idea has been held that a rumpus of some kind was needed to attract attention and that because of the lack of musical skill it was best to stop with a few instruments, reducing the music to little more than the rhythmic thump of the saxes.

On the other hand, the Salvation Army does possess some fine bands recruited from the workers themselves. These bands seem to bring a far greater response, draw larger crowds and command far more respect from all grades of society. We recently heard one from Troy, New York. The players worked in the mills in the day-time but at night put on the blue and red uniform and went about the Lord's business in the streets. There were some eighteen performers, young and old, girls and boys, men and women, white and black. The instruments were excel-

lent and well selected. The performers were well trained and worthy of far better music than that assigned to them. A sweet-voiced singer, who also played the euphonium, sang a few verses that brought tears to the eyes of some of the men. The drum head was covered with coins and bills from the crowd who wanted to foster the work of the Army.

Compare such a street service with the disagreeable jangle of sounds which one often hears at the Salvation Army services. Surely the music of such a worthy purpose deserves the best and loses nothing in sincerity and self-abnegation by being beautiful.

### Am I Slipping Backward?

AN ANXIOUS reader wrote us last month in the following manner:

"Somehow I don't seem to be progressing as I think I am entitled to advance. I keep hard at work from early morning until late at night; and the more I work the less I seem to get ahead. What bothers me most is that the original ideas, that used to come to me all the time in connection with my teaching, rarely seem to come now. What is your advice? I am slipping backward and don't know what to do."

We do not know all the circumstances; but it would seem that this friend had been either working too hard or had not taken time from his work to restore his founts of inspiration and idea-making factors. Many teachers make this mistake. The mind works in a very peculiar manner. It seems to require regular hibernation other than sleep. It needs periods of folly, sprees of fun. On the other hand, the mind requires to be sharpened upon new grindstones. Drop a pupil or so and take on some new study. Go at it with all the enthusiasm of young manhood. Don't make the mistake of trying to do this by studying music; if you are up to your neck in music every day. Subscribe for new magazines that interest you. Lose yourself in good fiction. Go to the theater and drop your reserve long enough to laugh naturally and heartily. If other folks laugh and you do not, don't criticize the others for their innateness; find out why things have ceased to amuse you. Above all things, don't loaf with the hope of improving yourself. Loafing is one of the best ways to unfit the mind for progressive work. In short, cut out a little of your regular work and fill it with some new job that will stimulate you like a June breeze.

### What a Cork Did

ONCE, after the editor had been teaching for several years, he placed himself under the hands of a celebrated teacher in Europe. On coming to the piano at the second lesson he found that his trusty servant, the damper pedal, could not be depressed.

On examination he found, much to the amusement of the teacher, a large cork under the pedal.

"I put it there purposely," said the teacher, who had long been a pupil of the great Liszt. "You make a crutch of the pedal and a very poor crutch at that. Instead of developing a careful legato, crescendo, diminuendo, etc., with your hands, you depend upon your feet with your pedal crutches to help you along. For the next month I want you to take these corks home, put them under your pedals and learn for the first time how to make expression solely with your hands and fingers."

That was a bitter month. Playing the piano without the pedal is like a banquet without salt. Gradually, however, the wisdom of doing without a crutch, until certain indispensable keys of keyboard technique had been mastered, became apparent.

Of course we are going to make a festival of it—our fortieth year. Very few papers ever last that long. The next few issues will show you how you will share in that festival in the best articles and the best music obtainable for our purposes in the world. Just watch THE ETUDE for 1923.

## THE ETUDE



## Technique and Hand Training

Written Expressly for THE ETUDE by the Well-known Polish Composer-Pianist, Teacher

PROF. XAVER SCHARWENKA

[EDITORIAL NOTE.—THE ETUDE is pleased to present this unusual article from Prof. Scharwenka, convinced that it can be of great practical value to pianists, but serious musicians are acquainted with the other works of Xaver Scharwenka, notably his four pianoconcertos. Next year for a course of lessons in Chicago]

planistic education was received at the famous Pulaski conservatory in Warsaw. His portraits are shown in the training rooms of the eminent expert in physiological training, Wolf-Schneid. Prof. Xaver Scharwenka will come to America next year for a course of lessons in Chicago.]

compass the technique of an art, that organ must receive special training.

"The way to perfection is long, so long that our all-too-short lives can scarcely encompass it. Therefore, the chief question of the music teacher and the student is that of getting out the shortest way so that time and labor may not be lost. Technical study points out the way to express what he desires. Technique deals with the art of removing these obstacles.

(a) Where are the obstacles and weak points in the hand and of what do they consist?  
(b) How and with what means may they be successfully combated?

In replying to the first question we may say that upon the outer skin of the hand may be found the obstacles and interferences. They are experienced partly in a kind of inelasticity of the middle layer of skin (the so-called thick skin or leather skin) which is to be found noticeably in the hollow of the hand and in the web between the fingers. This obstacle is to be felt principally in the performance of widely separated chords. The fingers and the tendons prevent very materially the freedom of the fingers unless definite exercises are taken to prevent this. The weak points in the hand which becomes tired through practice and which sometimes produce the various forms of muscular strain, known as piano cramp, violin cramp or cello cramp, are to be found principally in the delicate and more or less feeble stretching muscles which are located in the middle hand, as well as the somewhat stronger extensor muscles which are to be found in the upper side of the forearm.

In considering the second point it must be obvious, in the light of the foregoing, that the obstacles and interferences mentioned make progress exceedingly difficult and in some cases impossible. It is therefore important to seek every scientific means whereby these impeding conditions can be removed.

Let us now attempt a practical search for the best means of securing the remedies for interferences of this kind. The restrictions to be found in the outer skin and in the groups of muscles may be greatly relieved in the following manner:

A second person or trainer should take the hand to be trained in his hand, grasping the entire thumb and the entire little finger, so that the hand may be gently bent and straightened again and again. This pain is felt in the hollow of the hand. In doing this neither the ligaments nor the sinews should be strained. This expansion should last about three seconds, and should be repeated three times with each hand.

To facilitate elasticity in the metacarpal joints of the hand (that is, the joints connecting the fingers with the hand) as well as the joints at the wrist, the trainer should grasp the tip of each finger in his hand and describe circles in a circular motion. This exercise should be repeated with each finger seven to ten times. First move the finger in a circle, going from left to right, and then in a circle going from right to left.

The same principle of describing such circles is introduced with the whole hand moving upon the joints at the wrist as a kind of pivot. In this case, however, more than the fingers should move, the left hand should move in ten times toward the right.

During these exercises the student should maintain the muscles of the hand in the most relaxed condition possible. Indeed, he must so concentrate upon his condi-

ILLUSTRATION I

Physiologists discovered long ago that every organ in the human body is susceptible to development under the right conditions. These parts which are required in playing the piano are peculiarly susceptible to development. It is not merely a matter of interest but a matter of necessity for the performing artists and the teacher to know something about the hand itself. In this connection I have in mind the ideas of the well-known physiologist, Wolf-Schneid, discussed in his works on the training of the hand. He says in part:

"...that the original human hand (as well as that of mankind itself) is obscured in the slim and distant past, experience has taught us that the various organs and members of the human body can with the proper amount of use in a given direction be completely transformed. It is also obvious that with systematic investigation and training any normal organ may be perfected."

"The hand is apparently adapted by nature to be able to play the piano in many directions. As a matter of fact the instruments were invented and constructed so as to fit the human hand. Therefore, it became a belief that the hand is so adapted that special study is not required. However, if any organ is to be elevated to en-

## THE ETUDE

tion of passivity that at no time is there any suggestion of resisting the movements of his trainer in the slightest degree. In many instances the trainer will find it necessary to hold the hand being trained with his left hand while he describes the circle-like movements with his right hand.

The movements have the effect of rendering the finger joints elastic; that is, "smooth." The effort which resists friction is lost hereby in some measure. It will be readily understood that the movements of both the



ILLUSTRATION II

hand and the fingers become more precise, more supple, if they proceed from impulses unrestricted by stiff jointedness.

No expensive trainer is needed for these exercises. Any teacher may give them to a pupil. Indeed, a friend or a member of the family may easily assist the student at home by doing them any time.

It is very much more difficult to indicate a plan whereby the small and delicate extensor muscles stretching the fingers are strengthened and made independent of each other. These muscles are usually awkward and rarely receive sufficient attention from the student.

It is physiologically impossible for the student to play a trill, double trill, thirds, sixths or scales perfectly and beautifully if these muscles, and particularly the stretches between the fingers, are not properly developed. The incomparably smooth, well-rounded playing (the so-called *jeu-perf* of the French) can only be achieved by the interpreter who has complete command of these extensor (stretching) muscles.

## Activated Hand Movements

To attain this goal we may proceed in two directions. The first consists largely of purely activated hand movements. Hand gymnastics, such as we have discussed, will prove in three or four weeks that the technique is capable of remarkable development along the lines of freedom, smoothness and clarity.

The second direction is perhaps more advantageous, but it will require the acquisition of a skilled trainer familiar with the so-called Swedish Curative Gymnastics (opposing motions) for its fullest development.

The following description is, however, as good as it can be made in words: Sit in an arm chair with the elbows resting easily on the arms. If you have no armchair, employ a table, with the elbows resting upon it. The object of this is to rest or relax the upper arm. Raise the lower arm until there is a right angle at the elbow (very much as it is indicated in illustration 2). Now spread the fingers apart so that the fingers are held perpendicular, with no interlapping, spread them again. The surface of the hand from the wrist to the finger tips should be as nearly flat as possible. The palms of the two hands are held facing each other. Now, with a quick movement, like a sharp snap, spread the fingers apart so that the distance from the tip of the little finger is as far as possible from the thumb. Do this without serious strain. You will notice a sensation of tautness in the palm of the hand in doing this. Hold the hand in this position

from three to five seconds, and then bring it to its former position for a similar time. This exercise should be repeated from five to seven times, and may be practiced at four different periods daily. This exercise has two advantages. First, it brings about an expansion and a stretching of the skin of the middle hand, at the same time lengthening skin and ligaments more plastic. In other words, the span distances between the fingers and the thumb become much easier at the keyboard. Second, this exercise will in time give strength to those muscles which every pianist must employ in octaves, ninths, tenths, and in broken chords. While this exercise is particularly valuable for small hands, it is also of very great value to large hands which have relatively small grasp or expansion and weak muscles.

See Illustration I.

## Developing the Extensor Muscles

To develop the extensor muscles of the hand and fingers, by which I mean the muscles which raise the fingers from the surface of the piano keys and from the strings of the violin, the following exercises will be found very helpful: Take the same position that described in the previous exercise. Instead of holding the fingers straight up, hold the hand in the form of what can easily be described as a loose fist. Then let the fingers spring into the position indicated in the upper design shown in the dotted lines in illustration No. 1. This movement should be done with rapidity and snap, but it should not be done rigidly or with strain. Notice that the fingers in this position are not in the position in which they shake, hand, hand, as the fingers tips point toward the palm of the hand. The fingers, as the fingers thus form three sides of a right angle, as it were. Now, with the fingers in this position, spread them apart as in the former exercise, but with the knuckles still bent instead of being out straight, as in exercise No. 1. That is, the fingers remain in the crooked position. After this, as a third movement in the exercise, the fingers spring with a snap back to the loose fist position, but with increasing strength of the hand this exercise may be repeated from seven to nine times. Since independence of individual fingers is of great importance, it is most desirable for the student to endeavor to repeat the foregoing exercise with each finger alone while the remaining fingers are motionless. (Note the accompanying illustration, No. 1.) This very important exercise cannot be done readily at first, but must be practiced for some time before it can be done to perfection. The practice of these exercises may be slightly laborious in the beginning; but the student will be well rewarded if he attains thereby the complete independence of his fingers.

## Making the Hand Elastic

Let us reiterate that these finger exercises have their main value in making the hand elastic and responsive, as well as developing the stretching muscles of the body of the hand and also the extensor muscles which serve to lift the fingers from the keys.

The following exercises for the arm as a whole are of especial importance in developing the upper arm, which is of such significance to the pianist as well as to the violinist and the cellist.

Assume an upright standing position, with the feet about a half step apart. Stretch the arms out at the sides on a level with the shoulders, as indicated in illustration 2. The arms thus form a straight line with the body. The head is held in a horizontal position.

With the upper arm remaining in horizontal position unmoved, let the hands move with considerable energy toward the shoulders, as indicated in illustration 2. Do not make these motions in jerky fashion, but in moderate tempo. When in this position draw the lower arm nearer to the upper arm, so that a slight strain is felt in the upper arm. Return to the original position with the arm extended. This is done more like a stretching than as a quick, jerky exercise, as similar exercises are so often done in the gymnasium. Repeat this exercise ten or twelve times. Its object is to develop strength in the muscles of the upper arm—the biceps.

See Illustration II.

The following exercise develops the triceps, the muscles which antagonize or oppose the biceps. The position at the first is the same as in illustration 2, but with the hands over the shoulders instead of stretched outward. Now stretch the arms gradually outward to the horizontal position, with the upper arm remaining motionless. In these exercises we have one set of muscles resisting another; and it is in this that the strength of

the arm is developed. Quick, impulsive movements mean little. It is the slow, muscle-against-muscle movement which must be sought. When the arms have reached the horizontal position stretch them a little further until a slight strain is felt upon the triceps muscle. The forearm then returns gently to the first position with the arm held over the shoulders. This exercise should also be repeated ten or twelve times.

In closing, we give another exercise which contributes greatly to the strength of the arm and assists in tone formation, as well as developing the bow-arm of the violinist, and the cellist. Again we assume the upright, gymnasium-like position described in the previous exercise, with the feet about a half step apart. The hands drop at the sides, the hand held loosely, with the fingers touching each other gently. Move the arms, with the hands facing each other forward until they are directly in front of the shoulders, thus describing a quarter of a circle. Next move the arms until they are literally vertical (palms of the hands facing inward), thus forming the second quarter of a circle. From this position the arms are to move backward and downward to the starting position, as nearly as possible describing a circle. Of course, it is literally impossible to describe a perfect circle in this manner unless you are double-jointed. The exercise is to be done by making a circle without stopping. Intensive breathing is an important factor in the execution of such an exercise. Meanwhile the arms keep describing circles without stopping until the required number of circles has been made. The breath must be taken in or exhaled while the hands are ascending to the vertical position, and the expiration takes place while the hands are moving back to the original position. During this exercise the arms must not be bent in the least at the elbow, but held straight. The tempo of the exercise is governed by the upward movement of the arms. If you move slowly the arms move slowly; if you move rapidly the arms move rapidly. It is important that the upward movement and the downward movement should both be identical in time. That is, do not move your arms upward slowly as you inhale, and then move them down rapidly as you exhale.

This exercise must be done eight or twelve times, always remembering to keep the elbows straight. Do not repeat the exercise, as a whole, more than two or three times a day. The best time for these exercises is in the morning shortly after arising. At night one should exercise only when one feels the mood. Never force yourself to exercise at night when you are tired; work under such conditions is valueless. Rest will do you far more good. The foregoing movements are to be done without sound reason, and then move them down rapidly as you exhale.

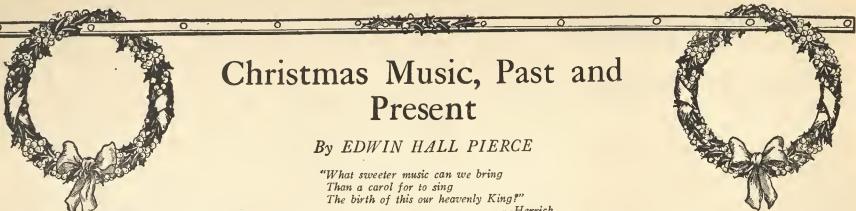
It may seem to the reader that we are not approaching the subject of Christmas music very directly, but this preface is absolutely necessary in order to understand and appreciate several facts which bear on it in an important manner.

## THE ETUDE

## Christmas Music, Past and Present

By EDWIN HALL PIERCE

"What sweeter music can we bring  
Than a carol for to sing  
The birth of this our heavenly King!"  
—Herrick.



"It must be that they celebrate Saint Sunday-nearest-Christmas!"

Such was the good-natured ironical remark of an Episcopalian choir leader on hearing of an elaborate program of Christmas music which was given in a church of another denomination on a date which was to him the "Fourth Sunday in Advent," and as such connote quite a different kind of religious sentiment.

The exact date at which we may choose to celebrate Christmas is, however, of much less importance than the spirit in which it is observed, and this is all the more true because, historically considered, there is doubt even as to the season of the year, let alone the month or the day, of Our Lord's Nativity. That other great event which we commemorate in the festival of Easter, is determined in time beyond the shadow of a doubt, because it is recorded in the Gospels that the second Passover festival of the Jews, the date of which was fixed according to certain astronomical criteria, depending on the spring equinox and the new moon. Christmas, on the other hand, was not celebrated in any systematic way much before the year 354 A.D., in Rome, nor before 379 A.D., in Constantinople; and the date December 25, though chosen without sound reason, was more or less arbitrary.

It may seem to the reader that we are not approaching the subject of Christmas music very directly, but this preface is absolutely necessary in order to understand and appreciate several facts which bear on it in an important manner.

## The Birthday of the Unconquered Sun

The day which was chosen was the one which had formerly been celebrated by devotees of Mithras—a deity whose cult had been introduced into the Roman Empire from Greece—as *Mithras Ia Sols* "the birthday of the unconquered sun." Belief in Mithras was practically extinct by that time, yet some pleasant and not altogether blameless worthy customs of the day in question still survived; and the Church very wisely and kindly, instead of trying to root them out, simply turned them to a nobler purpose—the noblest purpose possible, in fact.

By a curious coincidence, which may not have been altogether coincident, the same date found an equal favoritism among the northern nations of Europe, who, before their conversion from heathendom, held the winter solstice to be a particularly holy and important time, at which Odin and other of their greatest gods came to earth and busied themselves actively in the welfare of humanity. This season lasted for two days, during which the ancient Germans held their "Yule feast." With the coming of Christianity the same thing happened to the old Christians, and to them it was a day when they were a day off from the religion of Mithras—they were a holiday but turned to a new and nobler purpose.

Incidentally, before leaving the subject of the date of Christmas, we would mention two facts:—first, before the date was set as December 25, the early churches had celebrated the festival sometimes in other months of the year—January, or even April or May; second, December 25, being the height of the rainy season in Judea, would be a very suitable time for the shepherds to be in the field, watching over their flocks by night.

The first Christmas music of which we have any account is that of a most remarkable sort, described by St. Luke (11: 8-14):

"And there were the same country shepherds abiding in the field, keeping watch over their flocks by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid. And the angel said unto them, 'Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Savior, which is Christ the Lord. And this shall be a sign unto you; Ye shall find

the babe wrapped in swaddling clothes, lying in a manger.'

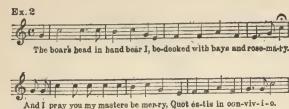
"And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest and on earth peace, good will toward men."

## Origin of the Christmas Carol

Many centuries now intervene before we have authentic accounts of any further Christmas music, either aetic or human. Of course there would be special "Christmas music" until Christmas was at last recognized as a Christian festival of great importance; namely, not until some time in the fourth century. The sacred music of that date and long after consisted of the "plain song," much like what is now known as Gregorian Chant, or like the intoning of the priest in the Catholic churches. If there was, at that date, anything resembling what we call Christmas "Carols," any light and semi-secular style of sacred music suitable to the joyousness of the season, no record of it has been found. The first carol left us, the one which was to be blessed by the life of that great-hearted and lovable man, St. Francis of Assisi, who flourished in the twelfth century. Realizing with dismay that the Christ idea was becoming too much of a mere theological abstraction, he cast about for some means of presenting in a vivid way the human side of Our Lord's nature. His first practical attempt was at a little Italian village called Greccio, near Assisi. Arriving there at Christmas-time in 1223, in company of a journey from Rome to Assisi, and having obtained permission, he caused a manger, an ox, an ass, and all the trappings of a stable to be prepared in the church.

Quoting from Mrs. Oliphant's *Francis of Assisi*, "Francis and his brethren arranged these things into a vivid representation of the occurrences of the night at Bethlehem. It was a reproduction, so far as they knew how, of the actual details of the surroundings of the stable at Greccio. They gathered round the village church with tapers and torches, making luminous the December night. The brethren within the church, and the crowds of the faithful who came and went with their lights, in and out of the darkness, poured out their hearts in praises to God; and the friars sang new canticles, which were listened to with all the eagerness of a people accustomed to such jocund songs. The music was simple, but full of pathos, and the voices were a blend of the voices of the neighborhood rose as one man to the call of St. Francis. They gathered round the village church with tapers and torches, making luminous the December night. 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"The Creation of the World"

1. The Creation of Adam and Eve.
2. The Temptation (sic) of Lucifer in the Garden of Eden.

3. Adam and Eve driven out of Paradise.
4. Cain going to Abel, Abel driving sheep.
5. Cain killeth his brother Abel.
6. Abraham offering his son Isaac.

7. Three wise men of the East guided by a Star.
8. Joseph and Mary flee away by night upon an ass.
9. King Herod's cruelty; his men's spears laden with children.

10. Rich Dives invites his friends and orders his porter to keep beggars from the gate.
11. Poor Lazarus comes a-begging rich Dives' gate, the dogs lick his sores.

12. The good angel and death contend for Lazarus' life.
13. Rich Dives is taken sick and dieh, he is buried with robes.

14. Rich Dives in Hell, and Lazarus in Abraham's bosom, seen in a most glorious object, all in machines, descending in a throne, guarded with multitudes of angels, with the breaking of the clouds, discovering the palace of the Sun, in double and triple robes to the admiration of the spectators.

Not a bad idea for a movie scenario of the present day, but a far cry from the reverent and simple little sacred pageant of St. Francis.

Of course carols were written on many subjects, though all centering about the same great events. Those having direct reference to the Virgin Mary were more numerous before the Reformation, and some were of beauty as poetry. We quote from one of the fifteenth century:

*There is no rose of such virtue  
As is the Rose that bare Jesu.  
Alleluia.*

*For in this Rose contained was  
Heaven and earth in little space  
Redeemer!*

*By that Rose we well may see,  
There be One God in Persons Three,  
Pures forma.*

Another favorite carol was the Ivy and the Holly, so largely used as Christmas decorations. For instance:

*The holly bears a blossom*

*As whilst lily flower;*

*And Mary bore sweet Jesus Christ*

*To be our sweet Saviour.*

\*\*\*

*The holly and the ivy  
Are both now fully grown;*

*Of all the trees in the wood*

*The holly bears the crown, etc.*

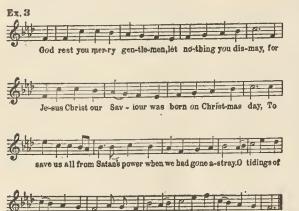
Other popular carols have reference to the good cheer and feasting at Christmas season. Some of these, we must confess, rather more Bacchanalian than Christian, or combine both in an incongruous way rather offensive to a truly reverent taste. One quotation will suffice.

*Noel, Noel, Noel, Noel;  
This is the salvation  
Of Angel Gabriel,  
Tidings true there become new  
Sent from the Trinity.  
By Gabriel to Nazareth, City of Galilee.  
A clear, ringing pure Virgin  
Through her kindly womb  
Hath conceived the Person Second in Deity.*

*Good ale, Good ale, Good ale,  
For our blessed Lady's sake—  
Bring us in good ale.  
Bring us in no white bread  
For the taste of bone.  
Now bring us in no white bread, for therein is no game,  
And bring us in no beef.  
For there is many bones,  
Put bring us in good ale, for that goeth down at once.*

We pass by intentionally those carols based on certain false and foolish stories from the "Gospel of the Infants" and the like, which we would be glad to give examples did space permit, are Lullabies of the Infant Jesus, Angels and Shepherds, Welcome to Christmas, Farewell to Christmas, and Epiphany (the visit of the Wise Men from the East).

The Boar's Head seems to have some liaison to Christmas legends, though explanations are conflicting and unsatisfactory. That given by Oxford has reference to a purely local tradition. The most popular, which to my mind, is one which is sung every Christmas at Queen's College, Oxford, when the boar's head is brought in on a lordly dish. The verses, which are for the most part in English, are sung by a solo voice; the chorus, in Latin, by all the students. The words of the chorus signify "I serve the boar's head, returning praises to the Lord."



Leaving the boar's head of the festivities far on side, and turning again to what is, after all, the object of all the joy of human beings, surely we stand in these modern times at the head of all the other arts, and have advantages which none of them can pretend to. The painter of pictures, endow him with what genius you like, after all embodies his ideas upon a piece of canvas which, from the very nature of the case, can only be in one place at one time; which can at one moment give pleasure to only a very limited number of human beings; which cannot be moved without difficulty or pain.

Music is independent of space. You can have a symphony of Beethoven played in every musical center of the world at the same time, if you have a sufficiency of musicians capable of rendering it. Time does not touch it. Neither does that other great barrier to the common artistic enjoyment of civilized nations, the difference of languages, affect it in the least. A masterpiece is a masterpiece regardless of its language, and is easily understood, like the personality of all copyists, between the spectator and the original producer. To compare painting with language, you are compelling him to copy in tempera what was painted in oils, or to render as a drawing what was originally a colored picture.

No progress will make it possible for a masterpiece of one language to be in the same full sense a masterpiece in another. It always be confined by the language in which it is written, and in that language you have learned from infancy the language in which it is rendered. No such limitations attach to our art. All can understand it, whatever be their Mother tongue. And now that the thoughts of so many of us are occupied in extending widely among the whole community the highest, the greatest and the best of pleasures, I am perfectly certain that of all the arts and of all the finer forms of imagination, that which chooses music as its means of expression is the one which has the greatest future among the masses of all nations.

This carol is said to be one of the stand-by's with the "Waits," a name given from time immemorial to little bands of musicians, sometimes choir boys, who serenade people at Christmas time with their voices. This custom has prevailed in other countries under other names, but not in England.

We have, perhaps, given a larger proportion of space than at first intended, to the subject of English carols; but it should not be inferred that England alone has them. Many fine examples exist in France, Germany, and other European countries—some remarkably beautiful ones in Bohemia (now Czechoslovakia). In America they have been written in great numbers, mostly marketed by various publishers. While many of them are of inferior quality, too much like the so-called "Gospel Hymns," yet here and there one meets with a really worthy example of good music combined with good poetry. Several of the Christmas hymns in the Episcopal hymnal are properly classed as carols, and are all good ones, one of the best examples being *It came upon the midnight clear*, composed by the Rev. Dr. R. S. Willis. These are also according to our own manner, both poetically and musically. One reason that the ancient carols sound rather weird to us is that many of them were composed in "modes" which are now obsolete, being neither major nor minor but something quite different from either—the Doric mode, or the Aeolic mode, for instance.

#### Christmas Music Other Than Carols

We have space here only to allude to the use of special music in churches during the Christmas season. In the Roman Catholic and the Episcopal churches, the ritual music is specially elaborate, and embraces certain extra numbers specially demanded by the occasion. In the Episcopal church, the canticle *Christ our Paschal Lamb*, which is the sacrifice of the Mass, is sung in all denominations, whether in organ, choirs, duets, anthems, canatas, and all sorts of appropriate music. Even the organist bestirs himself to find something appropriately joyful for the voluntary and postlude, and one comes across many such pieces in the lists prepared by publishers of organ music.

Among the greatest musical works specially appropriate to the season, we would name Handel's *Messiah* (especially the first part), and Bach's *Christmas Oratorio* (especially the "second day," which may be had published separately). The last is quite difficult but not beyond the powers of really well-trained choirs having good soloists, and a chorus of at least a dozen or twenty voices. But even the most humble volunteer choirs need not despair of appropriate and inspiring Christmas music, as even the best Christmas hymns are not difficult to sing; and what better music could there be than *O Come All ye Faithful* or *Hark! the Herald Angels Sing*.

#### Music and the Arts

By Earl Balfe

**Editor's Note.**—The great British statesman, Arthur Balfe, himself a musician of ability, in opening a mission congress in London made the following significant remarks about the relation of music to art:

"Leaving the politics of the varieties far on one side, and turning again to what is, after all, the object of all the joy of human beings, surely we stand in these modern times at the head of all the other arts, and have advantages which none of them can pretend to. The painter of pictures, endow him with what genius you like, after all embodies his ideas upon a piece of canvas which, from the very nature of the case, can only be in one place at one time; which can at one moment give pleasure to only a very limited number of human beings; which cannot be moved without difficulty or pain."

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#### Whole-Tone Scale in Interlocking Octaves

By S. M. C.

In studying interlocking octaves from Mason's *Touch and Technic*, Vol. IV, it was a pleasant surprise for the pupil to meet the whole-tone scale which Debussy used so extensively in his works, thereby lending them a peculiar charm, especially owing to the absence of a decided melodic and harmonic repose. This scale, however, was not exactly the one used by the French master, for Russian composers before him had made use of it in their works. Mr. E. R. Krebs has given a systematic compilation of these scales and arpeggios based upon them, worked out in all the keys of the chromatic scale. It will be necessary to note that the whole-tone scale has six sine tones and proceeds as follows:

Ascending: C, D, E, F#, G, A<sup>2</sup>, (C).  
Descending: C, E, G, F#, E<sup>2</sup>, B<sup>b</sup>, (C).

Building up on the steps of this scale a series of augmented chords is feasible by means of which Debussy produced such novel and charming effects in his music; as C, E, G<sup>2</sup>; D, F<sup>2</sup>, A<sup>2</sup>, E, G<sup>2</sup>, (C).

The scale as it appears in Mason's *Touch and Technic*, Vol. IV, (interlocking octaves) is as follows:

Ascending: C, D, E, F<sup>2</sup>, G<sup>2</sup>, A<sup>2</sup>, (C).  
Descending: C, B<sup>b</sup>, A<sup>2</sup>, G<sup>2</sup>, E, D, C.

Note the chromatic substitution of E and D for F<sup>2</sup> and B<sup>b</sup> in the descending scale.

How many pupils have played these interlocking exercises hundreds of times without discovering that they

are playing the whole-tone scale?

#### THE ETUDE

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## The Appeal of the Contralto

An Interview Secured Expressly for The Etude Music Magazine, With the Celebrated Concert and Operatic Contralto

SOPHIE BRASLAU

[Editor's Note.—Sophie Braslaw was born in New York City, of cultured Russian parents, her father being a physician. She was educated in New York, at the School of the Russian Church, with private tutors. She has studied with many noted teachers; among them, her first teacher was Signor Buzzi-Pacchi, who gave her the founda-

tion of her work, and later with Signor Gabriele Sibella, with whom she has been for the last five years. In 1912, she sang in the Metropolitan Opera House as "Princess Fedor" in Mussorgsky's "Boris Godunoff." After several years with the Metropolitan her success in concert and oratorio became so great that she now devotes all her

time to this field. Her voice is a rich, powerful contralto with a flexibility and range of no less than three octaves. Prior to becoming a singer she expected to become a piano virtuoso and was being trained for careers by Alexander Lambert when her unusual vocal gifts were discovered.

Leaving the politics of the varieties far on one side, and turning again to what is, after all, the object of all the joy of human beings, surely we stand in these modern times at the head of all the other arts, and have advantages which none of them can pretend to. The painter of pictures, endow him with what genius you like, after all embodies his ideas upon a piece of canvas which, from the very nature of the case, can only be in one place at one time; which can at one moment give pleasure to only a very limited number of human beings; which cannot be moved without difficulty or pain.

"The appeal of the contralto voice is peculiar to be particularly wide and strong. While contralto soloists do not seem to be as numerous as sopranos, there is evidently something about the vocal quality that, like the violoncello, is very moving to the general public as well as to musicians. My own career as a singer began at the age of fifteen. This, to me, is entirely too early for a vigorous, well-developed girl. Of course, when a girl should sing all through her childhood is a question that the voice teacher should be able to answer. A little singing every day would certainly prove beneficial. However, to settle down to regular vocal work at the age of fifteen may prove ruinous, and I advise very strongly against it. Seventeen or eighteen is early enough to enable the student to get time to acquire the right foundation and technique. Then the voice is beginning to settle into its final quality and range.

"Of course, the actual age is very largely a matter of individual temperament, but the great thing, after all, is to choose the voice teacher, especially the one who is mercenary and dependent upon his fees. This does not mean that the high-priced teacher is always the best. Very often the opposite is more likely to be true. However, the very busy, high-feed teacher in many instances is more independent and will not accept a pupil, voice or no voice.

#### Where the Day School Falls Down

"The voice teacher often spends many valuable vocal lessons in correcting things which ought to be taught to every child in the day school. By this I mean frankly, how to speak right. Listen to the children's voices when you go into any car and hear how they talk. They are permitted to speak a kind of jargon in many schools which not only hears but a scant resemblance to the English language, as it may be spoken beautifully, but also seems to unfit them for speaking any language beautifully and articulately. When people sing they speak to music. How can a person who cannot speak well overcome the speech faults in a very few weeks?"

"The first vocal lessons of the child should be devoted to learning how to utter consonants distinctly but naturally, pronouncing them with the best standard and of good tone without affectation, and more than anything else, to speak forward." Most of the voices I hear in streets and cars seem to be forced out of shape. The children squawk in their throats or whine in their noses, say their vowels in a totally different manner from what is understood to be good English. In other words, our speech is permitted to degenerate in a sickening fashion. Please understand that I am by no means attacking exclusively to the children of foreign parents residing in the slums. Go to some of the colleges and high schools and listen. That will be enough, I hope, to convince you that the day school falls down.

#### SOPHIE BRASLAU

"Vocal progress means constant striving day after day, year after year. It means waking up in the morning every day of your life and wondering what you are going to do that day to improve your art. I often talk to myself, 'Goodness, will I ever arrive?' There always seems such a vast amount of work ahead which must be done.

#### Fine Singing

"One of the hardest things for the possessor of a big voice to master is real relaxation. By this I mean that he must learn to sing with a body and a mind built like a fortress, singing freely and in such a manner that large audiences are moved. The voice must be free like a bird on the wing. It must soar as though by its own power, and must never be forced out. That is a condition, however, which only results from a great deal of careful and deliberate practice, combined with the 'know how.' Relaxation with a controlled breath is the basis of all good tone emission. For instance, the tongue itself must remain relaxed. No one can sing beautifully unless the tongue is up and the lips are up when the voice goes toward the higher notes of its range.

"The American public seems particularly fond of contraltos. Scalchi and Schumann-Heink, both born abroad, have made their biggest successes in America. America loves to hear the contralto voice in simple songs as well as in the more elaborate arias. It will not tolerate the masculine quality long, but seems never to get enough of a genuinely feminine voice with the real contralto quality.



## THE ETUDE

## Behind the Scenes with Artists

By Harriette Brower

## Shell One Sit High or Low at the Piano?

In attending piano recitals the sort of chair, stool or bench the performer uses tells little or no comment in the mind of the listener; in fact he may not even notice the difference in the chair's sound while he holds the artist. Paderewski may sit so low as to look almost diminutive; most of the great ones may seem to be "on the level" while occasionally a player will come along, as for instance the gifted young Hungarian, Erwin Nyrgyroszky, who has his stool screwed up so high that his arms descend almost vertically upon the keyboard. This is an "eccentricity of genius"; in his case, and does not follow the law of cause and effect.

On one occasion, when this talented youth happened to be at the writer's studio in company with other musicians, after noon tea, he consented to play. Before doing so he gathered up several large books and placed them on the piano stool, so that it was raised to a height of convenient height. Finding these insufficient, he took one or two sofa pillows to the pile, while the onlookers regarded the performance with surprised amusement. From this lofty eminence the youth delivered himself of the big Ballade by Liszt. Under the circumstances it was splendidly played, but one could not help wishing to hear the work under more favorable conditions. At a lower seat the tone would have been much louder and more brilliant, the arms could have been naturally relaxed, and the greater effort used to produce power would have been avoided, since the arms could have fallen of their own weight, reinforced by impulse from shoulders and back.

Some may be surprised at this; it may be a new thought that height of seat can make a difference in the tonal effects of a piano performance. As a matter of fact, reflection will serve to convince one this must really be the case. Why should Paderewski, the greatest pianist of his generation, sit so very low? There must be a reason. Among the writer's most cherished possessions is the very chair used by the Polish pianist when he practiced nightly at old Steinway Hall. The exact height of this chair seated seventeen and a fraction inches from the floor.

The precise height of chair or stool which the young player uses at the piano seldom claims his attention; and if it ever does, he usually elects to sit high, as high as he can screw up the stool. In the beginning it is the teacher's place to direct him, to put the piano stool at just the right height, and to see that the student correctly adjusts it. But does the teacher know what is right? In nine cases out of ten, no. Probably what the rank and file of teachers of piano do not know what effect the height of seat has upon the player. Nor do they know that an adjustable chair is much more comfortable and artistic than one of those wobbly affairs called piano stools, which "go with the instrument," when it is bought. It is a definite fact that a chair is a happy thing that can be said of them is that they can be raised or lowered, in every other way they are an abomination. Yet in one school of music, which advertises largely, the director endeavored to forbid the use of the chair, saying students would have to use stools wherever they might go and might as well used to them in the schools as to the seats of ancient peasants. A comfort, ease or musical effect had not weight at all.

The artistic fact is that the height of seat at the piano is governed by the length of the player's arm, from shoulder to elbow. In other words, the elbow should hang a little below the line of the forearm. This position will give much more freedom to the fingers, allowing them to act with quickness, ease and lightness.

The pianist who sits in a chair which is a little lower when they are at work in their studios than when they come before an audience, Cortot is a pianist who finds sitting a trifle higher when playing in concert advisable. But the student will be greatly benefited by using a low seat at the instrument, especially practice.

Watch the great pianists and note how this, as well as every other detail of technique, is perfectly planned. It is thought out. William Bachus, the marvelous technician and truly great artist, told the writer that he is very particular about his piano chair; it travels with him everywhere. The same can be said of Ernest Schelling, and of many others. See to it, then, that your piano seat is adjusted to your particular physique.

## A Particular Treatment of the Turn

By Orlando A. Mansfield, Mus. Doc.

PRACTITIONERS are not always good pedagogues, but we are going to presume (for the purpose of this short paper) that our readers understand the principal facts relating to the composition and usual rendering of a turn. This leaves us free to concentrate upon a particular treatment of the turn *after* the written note, the point to be discussed being whether the first note of the group of notes forming such a turn should fall exactly *upon* the beat or a *beat*.

That eminent editor and teacher, Mr. Franklin Taylor (1843-1919), unhesitatingly declares for the course last named, as he says, "the turn will be made more graceful than if it began precisely on the beat."

Mr. Ernest Fowles, in his fine work, "Studies in Musical Graces," says that "a stiff and regular performance upon one of the time-divisions of the bar [measure] should be studiously avoided; when the tempo permits of it, the turn of grace."

Lastly, Dr. H. A. Harding, in his useful treatise on "Musical Ornaments," says that "when the turn is played during the latter half of the principal note, it is better not to commence it upon a beat or a division of a beat."

Of these writers Mr. Fowles touches upon the *cruel* of the whole matter, and Mr. Harding upon the *merit* of it.

In other words, if a movement be rapid, or the time allotted to the turn after a note be very short, the first note of the turn will have to fall on the beat; but if the movement be slow, or the time allotted to the turn be considerable, then it is better for the first note to fall *before* the beat—better, because more artistic, or, as Mr. Fowles says, less "stiff and regular."

Let us now descend, or ascend if our readers will, from theory to practice. First we take a turn after a note so situated that there is only a very limited time for the rendering of the ornament. Here are two examples, both from quick movements, the first being a turn after a simple or undotted note, the second after a compound or dotted beat. The first extract is from the *Finale* (*Prestissimo*) of Beethoven's *Sonata in F minor*, Op. No. 12; the second from the *Allegro* of the same composer's *Sonata in E. Op. 16*, No. 1:

## Ex. 3 Prestissimo

Ex. 5 shows a similar case from the *Andante* preceding *Mendelssohn's Rondo Capriccioso*, Op. 14:

## Ex. 5 Andante

Lastly, in Ex. 6, we have illustrated the turn after a dotted note of considerable length, really an example of how we ought to have rendered the turn in Ex. 2 if we had only possessed the requisite time:

## Ex. 6 Adagio

The foregoing extract is from Beethoven's well-known *Sonata in D minor*, Op. 31, No. 2.

From what has been already said it will be obvious that the execution of the turn depends upon the *tempo*; (and that while the placing of the first note of the turn *after* the note *before* it, *lasts*, rather than *exactly upon* the beat is a practice which should be followed wherever there is room or the tempo permits) with a rendering. Such a method is "worthy of all acceptance" because it avoids the mechanical and suggests the artistic, without which latter attribute any musical performance will be in danger of resembling what Shakespeare would call "Art made tongue-tied by authority."

## Regular Lesson Plan for Teacher and Pupil

By Earl S. Hilton

A MOTHER once suggested that she would like her child to have one lesson every two weeks. I told her we could not do this, and for two reasons. The first was that it would interfere with the pupil's progress; and the other, that it would be a waste of time, especially in the school season, which would be inconvenient for the teacher.

The pupil would lose interest in lessons so far apart. By practicing on the lesson the first week, he would perhaps get it well, but he would let it go stale the next week. Thus the lesson would not be properly prepared when the time for recitation came.

Or, perhaps he—realizing that there were two weeks between the lessons—would spend a plenty of time remained for practice. With this idea, however, we would do his practice in an undecided manner, also thinking that if he should practice too much the lesson material might grow tiresome. So, time soon slips by. A week is gone and barely an hour of practice done. He suddenly realizes that but a few days remain till the next lesson; and, mustering up courage, determines to practice more.

Music forces me to forget myself and my true state; it transports me to some other state which is not mine.  
Tolstoi

## THE ETUDE

## THE ETUDE

## The Most Important Musical Step

By the Noted Virtuoso-Pedagogue

ALEXANDER LAMBERT



*Etude Readers who missed Mr. Lambert's former article, "Getting the Right Start in Piano Playing" (November Etude), will find it a very helpful article for teacher and student.*

(Editor's Note.—This article concludes the interesting remarks of the renowned pianistic teacher, Mr. Lambert, who has been the guide and teacher of many virtuosos. Those who read his article last month will at once grasp the fact that he places far more stress upon the need for the right elementary instruction than he does upon the higher development of his pupils.)

HAVING discussed the age at which a child should start the study of the piano and having covered generally the rules to be observed in the selection of a teacher, we are now ready actually to enter upon the period of instruction itself.

## Get the Best Possible Piano

Get the best piano you can afford and avoid jumping at an ill-advised "bargain." A good instrument is a blessing to the hands and ears of the pupil. It responds easily to the touch, it remains in better tune and is constantly dependable. The poor instrument is misleading and unsatisfactory. To do good work you must have good tools.

Parents not entirely confident of their ability to pick a good piano (there are many excellent makes) should consult the teacher who have chosen. The latter will ordinarily be more than glad to assist in the purchase or rental of the instrument. I might say here, incidentally, that it is fairer to rent a good piano than to buy a bad one!

There is no sheet music for the absolute beginner. Hence a "piano method" is almost invariably employed. This is a book containing exercises and little pieces in graded order, which carry a pupil to the point when he is able to continue with sheet music.

By "piano method" is not meant a method in the usual sense of that word. It is a misnomer for what is no more than a group or collection of musical tid-bits for the beginner.

Unfortunately, most of these "method" are antiquated and artificial, containing a great quantity of unnecessary matter. Hence, a pupil is apt to become bored by having to work with the same book for an excessively long time. For this reason, I advocate the use of a modern piano method which contains just enough but no more than is necessary to carry the pupil to the point when he is able to go on with sheet music which can be selected by the teacher. Inasmuch as there are several excellent modern "methods" on the market, no difficulty should be experienced in finding one.

## Position at the Keyboard

There are certain cardinal rules for the beginner the observance of which is imperative. From the start, a correct position at the piano should be insisted upon. The student should sit far enough from the keyboard to be able to move his arms with freedom. The chair should be so arranged as to allow the elbows to be a trifle above the keyboard. If his feet cannot reach the floor, a footstool should be supplied.

As the formation of the hands and fingers is the matter of paramount importance to a beginner, close attention must be paid to their use. In striking the keys the fingers should be slightly curved. Finger observation and training is best commenced with exercises based on the compass of five notes. Every teacher knows the value of these exercises and I need not consume space commending them.

I shall have something to say on the subject of practicing, later on; but I wish at this point to emphasize the value of keeping the hands quiet while practicing these five-finger exercises and watching attentively the action of one's fingers. Needless to say, practicing in this way is exclusively with each hand separately for a few weeks is essential.

I must confess that this is the most uninteresting as well as tiresome period of piano instruction. It is one of the supreme tests of a teacher's abilities whether or not he can make it interesting to the student, and of the latter's desire to accomplish results. It is wise to bear in mind that the rewards for passing bravely through it are very great and repay more than adequately the investment of time and patience needed.

## The Life of Music

Another matter of importance is that of learning from childhood to play in time. Time is to music what life is to one's body. All beginners should count *aloud* when

practicing, once they have learned the values of notes. The student should be careful to play as he counts and not merely count as he plays; for if he *counts* in strict time he will play in time.

It is impossible for me to say how long it should take a pupil to get through these elementary steps. Some grasp quickly, some slowly. Nor does it mean necessarily, that the slower pupil will not eventually show as good results as the faster. Some students show and get faster; others reverse order. Some show progress in short time and others are permitted to discourage either pupil or parent. It must be borne in mind that the slow walker reaches his goal just as surely if not, in fact, a bit more slowly than the quick walker.

## How Many Lessons a Week?

In the matter of lessons, I advise three a week of half an hour each for the very beginner. This is the period of necessity for coming to terms and the short periods of time which the pupil can practice. In fact, though he can afford it would do well to have an assistant teacher supervise the daily half hour of practice. In all events, not less than two lessons a week is the absolute rule for the entire first year of study.

After the first year or two—lessons a week are sufficient. Once the pupil has gathered confidence and is beginning really to know his instrument, it is advisable to divide into two periods of half an hour each with a good rest time between each. For a very young child the time should never exceed this.

## Never More Than Four Hours a Day

For older pupils, rules vary. But the most I ever permit even my most advanced pupils to practice is four hours a day; this, even though they may aspire to become famous as pianists. It is not well to think that art, especially if the action of the keys is stiff. It is hard to strike, responds inadequately and gives secondary satisfaction. Also, a piano cannot sing in tune and losing its tone is a serious infliction indeed and is likely to affect seriously the pupil's musical ear.

As the child gets a bit older and stronger the practice time can be materially advanced. A young child—even as young as eight—who has been studying a few months can begin to practice an hour a day. This time should be divided into two periods of half an hour each with a good rest time between each. For a very young child the time should never exceed this.

For the intermediate student who has not the time to devote four hours a day to study, and who studies only for pleasure, two hours or even one hour and a half daily practicing will produce good results, provided he practices continuously and systematically, in general proportionately to the daily work of my advanced pupils. This is as follows:

On a basis of four hours study a day, the time should be divided into an hour and a half in the morning, the same in the afternoon, and one hour in the evening. Half an hour in both the morning and afternoon sessions should be devoted to finger exercises and scales, half an hour to studies and half an hour to the assigned sonata or piece. One hour should be devoted to reviewing the last lesson.

The rule as to the speed of practicing is the same for the beginner as it is for the advanced student, for the amateur as well as the professional. One should always practice *slowly* and *carefully*. If a difficult passage is reached, it should be practiced with each hand separately repeating the passage, first slowly and with a certain amount of strength, and then faster and more softly until it is mastered.

## The Loose Wrist

In practicing, the wrist must always feel flexible. The moment one feels the wrist stiffening it is a sign that one is practicing with too much strength and that, instead of the fingers alone being used, the whole arm is working. Finger strokes are often the result of practicing with a stiff wrist. Therefore, I repeat again—*Practice with a loose wrist* and *relax* the fingers, especially emphasizing relaxation to the palms.

If there is the least stiffness, stop and rest. It suffices to practice but a few minutes with a tried wrist to incapsulate one from using it for weeks.

I have already advised even my most gifted students not to practice their entire lesson every day. One can learn a page a day easily where two or three might be hard. The putting together of the whole then becomes a simple



task. I might mention here the necessity of avoiding the tendency to slide more or less negligently over the easy parts in practicing. They are as important as the difficult ones and should not be ignored or treated lightly. To do so results in errors and habits which are baneful and of which I shall speak later on. It suffices now to counsel all pupils to do easy parts as diligently as the others.

The pupil, while practicing should always sit straight at the keyboard, shoulders thrown well back, and far enough away from the keyboard to be able to move the arms with perfect freedom.

Learn from childhood to listen to yourself. Many faults would be avoided if pupils cultivated this important rule more generally. Not only fingers but also ears and brain should be at work. Listen to yourself as you might listen to another. That is one way of becoming your own best critic.

Finally, I should advise all pupils not to attempt to practice with expression or "feeling" before the piece has been first mastered technically. To follow this rule will invariably result in better subsequent interpretations than might be achieved otherwise.

## How Interest Stamps Musical Pictures on Your Mind

By Ella von Berg

"You learn in proportion to the degree of your interest."

Why hasn't some musical Euclid said that before? It is an axiom that every student should get at the first lesson just as the student in geometry gets "The straight line is the shortest path between two points." When you see an advertisement for a suit or a coat at \$21.49 you forget it or you remember it in proportion to your interest in getting it a coat. If you really want that coat \$21.49 will stick up in your mind until you get it.

You pass down the streets of a great city seeing the faces of thousands of people, all of whom you immediately recognize as being young men whom you are interested in; the face of a young woman whom you are interested in; the face of a young woman whom you are interested in; which will probably haunt you for hours.

Therefore, your musical progress will be measured largely by the mercury in your interest thermometer.

When you sit down to practice, read silently and intently the composition you are striving to memorize as though it were the greatest thing in your life. By doing this you will notice many things that you would not otherwise see when your brain is divided between your eye and your fingers. Note every dot, dash, rest and hold.

After this, not before, play slowly and precisely every note. Concentrate your whole being for this period. You will grasp it more in that one playing than you would in fifty repetitions if that is not the note.

Concentrate your mind on what you are learning thoroughly and enthusiastically; this will erase what you have stored in your brain. If you have stamped it deep enough, it will remain there to the end of your life. The student may forget every school day but his graduation day; interest photographs that indefinitely. If you forget music there has probably been something wrong with your interest.

## Foot-Stools and Music Teachers

Nanobell Bailey

MISS TEACHER, were you ever very much annoyed because your youngest pupil persisted in squirming about and actually sliding off the piano stool and climbing back again six times during the lesson? Of course you say "Yes." Well, I say "Yes," too. And I say "Yes" because you might have made it easier for the little one to be still during the lesson. Suppose you were given a seat very high up. Every time you moved a little your seat revolved. Your feet dangled in mid-air until they felt heavy enough to pull you down from your high position. Would you feel very comfortable?

Miss Teacher, like most music teachers under similar conditions and yet their teachers expect perfect attention. Suppose the next time that youngest rascal comes you have a nice little foot-stool at the piano and give those tiny feet a rest instead of letting them swing about in mid-air. By all means, Miss Teacher, make your pupil comfortable!

Nothing hurts worse than frivolity; nothing suffers us more, or forms worse habits for future, or wastes the time in which we might mould the future, and nothing leaves less return. —Gekle.

## Just What Really Is Practice?

A Practical and Interesting Discussion by the Gifted and Brilliant Australian Pianist and Teacher  
Paul Howard

"PRACTICE makes perfect" some one says; but a conscientious teacher says that perfect practice makes perfect and that the speaks of thoughtless practice which results in finger perfection at home and chaos on the concert platform, when the mind cannot control the fingers and does not seem to know the composition at all. All quite right, the writer puts his finger on the vital spot, but without fully elucidating. Thoughtless practice is not practice at all in some respects, because the mind does not practice. In learning, i.e., memorizing a piece, a variety of faculties are called into operation through which you are passing as being this or that bridge or episode, what subject or part of the development. Be able, without copy, to go back to any other spot whatever at will, just by thinking back to it, and continue again from there.

While playing at a normal rate a difficult or at all involved passage, slow down, thread out, and deliberate on each note, so that if you can upset the train of thought of memory.

The hearing faculties, by repetition, learn the melodies and harmonies in detail, and the ensemble effect.

The mind—intlect—analyzes, intervals, notes, phrases, and all the data of construction.

The emotional, aesthetic and poetic faculties learn their part.

The eyes also, in performance, have to then be accustomed to seeing the hands do their gymnastics, whereas at first they gave most attention to the copy.

All the above must unite in a perfect ensemble in performance, otherwise there is a danger.

### House Performance Difficult

Often performance at home is more difficult because with guests there will be animated conversation in course of entertainment, and some, at any rate, find it difficult to attain, at a moment, a state that recreation and gratification of the composer and instrumental performers, whereas, before public performance they may receive any interruption and remain secluded for some hours in thoughtful quiet rehearsal and enter the platform hot with inspiration.

Some very clever and renowned artists, even at that juncture, have to be very careful, and take very little notice of the audience, particularly the commerce-music teacher, the director and can enthuse and smile and gush, but they few seem not to be found among the virtuous and seriously among the virtuous.

Getting back to the subject:

After a work has been learned thoroughly, and can reasonably be counted as repertoire, it then needs for a year or two, if of any difficulty or importance, to be frequently practiced in an analytical manner, pausing here and there slowing down parts, enunciating their details, and the like, and the like, and the like, and the like, otherwise, observing in doubtful points the name of the next note, often a most useful ruse, observing what intervals this and that are, and by what means this or that transition and modulation is made; in fact, you must get absolutely and thoroughly saturated with detail mentally and let the fingers demonstrate their certainty of habit also, by enunciation of detail both faster and slower than the normal pace of the work. This style of study, and infinite work, will bring you to a point of absolute control, control being no more less than the mental certainty and alertness to all the phases and details of the work, so that ultimately the aesthetic emotional self may express itself through these means without upsetting the barrow.

If the mind is sufficiently schooled in this way of study, it will under any condition, off or on the stage, be filled with those thoughts and deeply rooted to be blown away by excitement or distraction.

### Schooling the Mind

So that it amounts to this: that the study of a work, getting the music into one's head so that it is quite familiar, being able to detect at once any mistake of a single note anywhere in the harmony, and the fingers becoming well trained in one can learn to play the composition well and at one's best without any fear for anything at all polyphonic or complicated.

The mind, the analytical intelligence, must be capable of interfering with, prying, and endeavoring into the usually subconscious actions of the fingers and deliberating on and directing what they do, and at the same time be capable of releasing your whole attention, concentration, heart, soul, and intelligence, and every fibre of being to the exclusion of everything else.

And this need not be done in a tense or tiring manner, but quite happily, contentedly, easily and smoothly, should all the members of your many-sided orchestral constitution give themselves up to the pleasant and glorious task of diligently sorting, sifting, investigating and building. It is necessary to make for yourself a worthy temple for the abode of the gifts of the gods.

Art has no fatherland and all that is beautiful ought to be prized by us, no matter where clime or region has produced it.

## A Clinic on Footlight Fever

Distinguished Teachers Give Cures for Stage-Fright

Dudley Buck  
Victor Harris

Frederick Haywood  
Arthur Hubbard

Bruno Huhn  
Sergei Klibansky

Ragna Linne  
Mrs. John Dennis Mehan  
Emilio Roxas  
Oscar Saenger  
Claude Warford

Lazar Samoiloff  
Stephen Townsend

Prepared by VERNE RODERMUND

[EDITOR'S NOTE.—The following article embodies opinions from many of the best known and highest priced vocal instructors in the east. Some are also known as conductors, authors and composers. All have had noted artist pupils, and this symposium embodies what may be called the very best current thought upon a subject which is of real concern to all who appear in public for the first time and to many who have never recovered from the terrors of stage-fright.—EDITOR OF THE ETUDE.]

I.

Soars months ago, I was lured to one of those things they call "student recitals." It was a very terrible experience, and I am not sure that I am fully recovered even yet from the suffering I underwent. I heard good natural voices which had grown worse, and bad natural voices which had not improved, through cultivation. But the singing, so bad as it was, could not be more strikingly annoying at the fact that it was so innocent and naive. Captain and his boys! Gall-Curcius were victims of that *bile-noise, stop-fright*. Stage-fright is decidedly uncomfortable for the performer, and not much more enjoyable for the audience. I have been, at different times, performer and audience, so I know.

Mrs. John Dennis Mehan: There are several things which, to my mind, will partially, if not absolutely, cure "stage-fright." On my way home that night, I pondered the matter. What are those students taught regarding stage-fright? Do they receive any instructions regarding it? What does their teacher think? These, and other, questions I asked myself.

There is a sort of question known as a "rhetorical question" which simply means a question asked, not to be answered, but merely for the pleasure of asking. My questions about stage-fright were not rhetorical questions. Therefore, I at once set about getting them answered. My method was to inquire of a dozen or so representative voice teachers, and to get detailed problems and solutions, and if they dealt with it at all. I close to question vocal rather than instrumental teachers, because stage-fright, bad enough for any artist, is a thousand times worse for the singer. For terror or panic grip with a merciless, paralytic clutch, the throat, tongue and lips (all of which should be absolutely relaxed and free), and also make the all-important function of breathing difficult and painful.

The answers I received from these representative teachers were all instructive and helpful; and I set them down here in their original form, so that the readers of THE ETUDE may see how, in the United States today, a very hard problem is handled.

It is very probable that, to many of my readers, the problem is a very real one. I hope it is not improbable that what these teachers say will be of assistance.

Bruno Huhn: I think that stage-fright is usually overcome gradually by continued appearances before audiences.

Claude Warford:

Of the artists who work under my guidance, to those who are inclined to be nervous I say this: "Try to realize that if your audience is really listening to your interpretation, they, at that moment, cannot really be conscious of you at all. Their attention is given to the composition alone; and if you lose yourself in the song as you should do, your consciousness and nervousness will vanish at that moment. Concentrate on the song; forget yourself."

Ragna Linne:

No absolute cure; but the experience of having to face an audience as often as possible, even every day, is the best remedy I know of for stage-fright.

Oscar Saenger:

Thorough preparation in any artistic endeavor will overcome stage-fright.

Fear is the result of unpreparedness.

Dudley Buck:

In my opinion, there is no remedy for stage-

fright, except constant appearances before the public.

Sometimes slow, deep breathing immediately before performing will help.

Stephen Townsend:

I think "mental suggestion" is about the only remedy. I have known it to be successful in several instant cases.

Mrs. John Dennis Mehan:

There are several things which, to my mind, will partially, if not absolutely, cure "stage-fright."

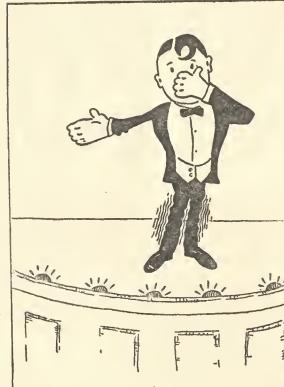
On my way home that night, I pondered the matter. What are those students taught regarding stage-fright? Do they receive any instructions regarding it? What does their teacher think? These, and other, questions I asked myself.

Complete understanding of oneself; which means mental and physical poise.

A mastered, underlying technic of voice production, which will allow perfect concentration on the mood and delivery of the text.

Emilio Roxas:

In my opinion, there is no complete cure for so-called stage-fright, in view of the fact that it is present with all artists in one form or another. It is possible, however, to minimize this affliction, so that ultimately it may be to a large degree, under the control of the artist.



Have You Ever Gone Through This?

When their teeth begin to chatter  
And your hands begin to shake  
And your knees turn into ankles  
And your spine begins to quiver  
It's not a case of paltry  
You are called upon to fight  
Blind staggers is the proper name  
Or what you call stage-fright

To seek the remedy for stage-fright, we must first learn its causes which are generally as follows:

- (1) Lack of knowledge of the subject.
- (2) Unfit physical condition.
- (3) Premature appearance before the public.
- (4) Nervous or disquieting environment.

All, or a part, of the foregoing conditions may so affect a singer or actor that his or her audience will immediately notice in him the ever-apparent signs of the malady in question.

To decrease to the minimum all signs and feelings of stage-fright, I would advise the performer, first of all to know thoroughly his subject, and by constant study and rehearsal—for months if necessary—completely memorize that which is to be delivered to the public.

Secondly, the artist should live a natural, normal life, avoiding as far as possible, for a short period before each performance, any undue exertion.

Thirdly, I would suggest that the young artist arrange to appear before friendly and less critical audiences, before presenting himself to an exacting one.

Fourthly, it is wise at all times for a performer to keep as far as possible away from undue excitement and noise, for a reasonable period prior to public appearance.

While stage-fright is generally more apparent in the younger artist, there still remains to be overcome by the older and more seasoned performer, the same symptoms in another form.

Lazar Samoiloff.

The only cure for stage-fright is prevention. Complete and absolute mastery of the thing to be performed will give one the assurance and self-confidence which will dispel any doubts as to the success of the performance. Any lack of preparation robs one of this self-confidence and results in stage-fright.

Victor Harris:

I know of no remedy, either partial or complete, for stage-fright except experience. Stage-fright is a loss of control due to panic, fear, or self-consciousness. Stage-fright is in itself not a bad thing, arguing as it does a nature sensitive enough to be affected. I know no worse artist than the one who does not suffer some stage-fright; and the best artists never overcome it absolutely.

Life and living are the only remedies for this weakness.

Sergei Klibansky:

Stage-fright is a mental disease, the cure of which rests entirely with the patient. The first and most essential requirement necessary is absolute confidence in oneself and one's ability to do the thing in question. There are no short cuts towards acquiring this confidence. It is only after repeated public performances, and most likely, many failures, that the student gets that grip upon himself which enables him

## A Home Town Musical Comedy

By H. Loren Clements

This is the experience of a small town teacher of music. I am an average teacher in an average town. I have given the usual number of pupils' recitals with the usual amount of interest or lack of it.

At last I came to the conclusion that, as far as the town was concerned, I was not measuring up to the best that was in me. I wanted to do something musically that would unite every faction in town, that would demand the cooperation of singers, those who played some instrument, those who enjoyed dancing and those who were dramatically inclined.

Finally, in order to do the greatest amount of good to the greatest number, I felt that the proceeds should go to some town enterprise. One day the thought came to me "Why not try a musical comedy?" At first, I admit that I was lowering my standard; but the idea persisted and finally I found a comedy especially designed for a small town. It had a simple plot and words while "Then came the problem of where to give it. The only community building was the town hall and it had no adequate stage, no scenery, no curtain. Discouraging? Yes! but listen to what it worked out.

First, I approached my private pupils and was amazed at their enthusiasm. Some theoretical producer once said that every man and woman has a sneaking idea that he or she can act. Finally I found a comedy especially designed for a small town. It had a simple plot and words while "Then came the problem of where to give it. The only community building was the town hall and it had no adequate stage, no scenery, no curtain. Discouraging? Yes! but listen to what it worked out.

Enthusiasm had by this time pervaded every home; there was no doubt about selling out our house several times over. In other words we were destined to make money on our venture. This brings us to the grand finale of the tale.

The success of our enterprise so far was due, in a great measure, to my insistence that the whole town should be drawn upon, irrespective of race, station in life or religious belief. So, when it came to the question of who should receive the benefit from the sale of tickets, I insisted that it must be something which would benefit the whole town. Many were surprised to know we suggested ranging around a fountain on the public square to a spring gush for the base-ball team. Then one day while toiling to make the old town hall presentable for the performance, the big idea presented itself fully grown. Why not build a community house?

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In closing, let me make a short résumé:—  
1. The discovery of unknown talent in singing, acting and dancing.  
II. The establishment of a permanent orchestra and band.

III. The awakening of a community spirit which was fostered and made permanent by the community house.

To me personally, the satisfaction of knowing that I had done something worth while not to mention a greatly increased clientele.

What we did can easily be duplicated in almost any town. Try it!

Arthur Hubbard:

My idea is that stage-fright originates in the desire to be taken for more than one's true worth, and is obviated through an act of will in excluding all thoughts not absolutely necessary to performance, thus absorbing the mind in the present task.

Frederick Haywood:

There are only three things necessary in dealing with stage-fright:

1. Experience of facing an audience.
2. Experience of facing an audience.
3. Experience of facing an audience.

## Relaxation Tests

By Harold Myning

The importance of relaxation has passed the need of emphasis to the music student; and yet there are those who fail to put it to practice. Relaxation merely says in one word that there should be freedom from rigidity.

Let us say that you want to practice the piano in a major. First, sit in a chair (Fig. A) and after you have tested its ten muscles of the arm and hand to see if tension exists anywhere. Be sure that you do not make the common error of pressing the finger down on the key after it has been played. The whole matter, of course, is in the mind. As Madame Carreno used to say, "One must think relaxation before he can relax."

After the A, play B, and again test the muscles. Do this after each movement. Practicing in this way will increase your technique enormously.

Relaxity originates in movement without intelligence. Therefore put thought into their every movement.

## Are You Guilty of the Double Movement?

By Sidney Vanty

One of the most common faults met with—not only in pupils, but also among certain students—is the double movement. There is not the slightest necessity for this. It arises from various causes. It may be simply a nervous tick, similar to the twitching of the mouth, or to stuttering, etc. Or it may denote merely a certain hesitancy in the attack. In any case it is a grave fault which must be guarded against carefully from the beginning, and stamp out a clump of a series of short notes with a sharp downward blow. With the double movement the action of the hand or fingers is very much more complicated, and quite useless, so. The hand is lifted; it then descends; the fingers feel for the keys; the hand is lifted again; and, finally it descends to play the chord. We therefore have an upward and downward movement which has been unproductive, and unnecessarily wasteful.

Now, let us think that this preliminary feeling for the keys insures the playing of the correct notes. On the contrary, this searching for the keys begets hesitancy; which invariably leads to incorrect playing. It also has a directly detrimental influence on the tone. It is also diametrically opposed to the fundamental principle which governs all music. There must be absolute and needless expenditure of energy.

A very little thought and calculation will prove to us the necessity of avoiding the double movement. Any important musical work will be found to contain several thousands of notes. Practically, each of these notes requires an upward and downward movement. But if, instead of one composite movement we employ two, the number of useless movements will be cut down by half. The double movement is an appreciable waste of energy. This fault cannot be corrected, like so many others, by any definite exercise. The only way to eradicate this habit is by constant vigilance and unremitting attention. Modern Pianoforte Technique.

## Practicing Backwards for Results

By G. C. Eichinger

Occasionally a little kink in piano playing becomes a short-cut that relieves one of much drudgery. The writer once stumbled across one such kink and received such results as to drop the conventional method and resort to the kink alone. While the method might not get the same results for everyone, it will undoubtedly prove worth while to most who have the patience to give it a trial.

After you have practiced a piece in the regular way long enough to get the fingering correctly, you are ready to put the kink into practice. All you now have to do is to reverse—start from the other end and work backwards. Take one measure at a time, starting with the last one of the last movement. Play it over and over until further improvement seems impossible. For the first time you may find that, but you should not despair, as you can always start from the beginning. The player gets his confidence from the fact that he does not find that the notes are not really necessary.

Generally the pupil starts out brilliantly and, as he goes on, the results become more and more difficult because the first parts were quite natural, giving him the most practice. The natural nervousness that is always present at such times also helps to muddle one's thoughts. By way of contrast, compare the results when a pupil plays a piece that has been practiced backwards, in the most natural way; but he advances, so that he feels more and more confidence enabling him to finish with justice to both himself and the composition.

I had a very presentable drawing-room. For wings, our town cabinet-maker made screens joined in sections to the wall with canvas and tinted the same shade as the walls of the room.

When in despair over our artistic exterior, one of the cast handed me a paper advertising a picture gallery. Investigation showed that this scenery came printed in color on large sheets of heavy paper, said sheets numbered and to be pasted on canvas as the numbers indicated. That looked easy and we ordered a garden scene. We pasted the numbered sections on cotton cloth already stretched on a frame and shrunken; and we had a back drop which the majority of the audience believed we actually painted, besides the figures and trees.

For wings a paper "foliage" sheet served. These were pasted on the reverse side of our screens. Our audience who achieved some remarkable effects in our lighting, was the supervisor of the electric block system on the railroad. I mention all these details to show how the comedy drew upon almost every profession and trade in town.

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time to the new movement. Then when you can play the new movement acceptably, practice the two movements together in the same order as you practiced the last two measures. After a movement is thoroughly learned it must be treated the same as if it were a measure. Perhaps this looks like drudgery; but it surely gets results. One thing it does for the student—and this is too important to be overlooked—it gives him confidence in his ability. Any piece practiced in this way will never come out wrong when playing the same before an audience. The reason is self-explanatory. There are no difficulties to anticipate. The first measure of the movement have been practiced least, and as the player gets further into the piece it is better known and so more certain. The same applies to each succeeding movement. The player gets his confidence from the fact that he does not find that the notes are not really necessary.

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## The Teachers' Round Table

CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

*This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.*

## Dear Teachers:

In introducing the Round Table the chair so long and devotedly filled by my predecessor, I want first to express the pleasure with which I anticipate an intimate association with your work. One of the chief joys of my own career as a piano teacher has been in giving such assistance as lay in my power to others who were grappling with the innumerable problems of the profession—problems which I often recognized as familiar bung-holes of my own experience. If I may, in the months to come, help you to face such problems with increasing courage, I shall consider my mission a success.

Truly, the name under which we meet seems a most appropriate one. For just as, in the days of old King Arthur's knights gathered about the Round Table for counsel and guidance before setting forth to champion the cause of whatever was noble and beautiful, so we here seek to rally around each other to fight the good fight in the defense of Sodality, Harmony, Goodwill and Misunderstanding. And to fight this fight we must be equipped with the armor of High Ideals, the sword of Self-confidence, and the invincible spear of Perseverance. Thus protected, we need have no fear in entering the lists.

Let me then bespeak your hearty cooperation in grasping the opportunity that lies before us. I trust that you will show this cooperation in three principal ways: by presenting interesting and practical problems for solution; by yourselves suggesting how these problems may be best met; and by bringing forward for the good of us all any other ideas which you may have evolved from your own experience and which may help others along the way. All such material I shall welcome for the enrichment of these columns.

With these few thoughts as an index to our aims, let us proceed to the consideration of some questions proposed in recent letters.

## Careless Mistakes

(1) A number of my pupils are in the habit of playing each measure in a single breath, and immediately away from the piano will strike wrong notes when playing. I teach them to play slowly, but to take a single breath.

(2) Some of my pupils have a hard time remembering where they make mistakes and trying to correct them, with nerve-racking results.

(3) In playing the first section of a sonata it is best to have them correct their mistakes as they go along; or if they go straight ahead to the end, and then play them again, while mistakes are corrected.

(4) Evidently these pupils need to cultivate more systematic and thorough habits of practice. Try requiring the following method of practicing new material:

The pupils start by reading through the first beat of the measure following.

Let him practice first the part for the left hand alone, slowly and carefully, until he can play it at least twice through without a mistake. The right hand then practices a part in a similar manner; and finally both hands play together until the measure is satisfactorily completed. Following this measure of the section assigned, they are similarly practiced.

The next measure is to practice each pair of measures first with the left hand, then with the right, and then with the hands together. Long passages may now be similarly treated, and finally the entire section which has been assigned. Review work should be studied in passages, along similar lines.

A variation of the above is to begin with the last measure of the section instead of the first, and then to proceed backward by single measures, as before. There is no reason in incentive for the pupil to wander aimlessly on this method as there is when he starts at the beginning.

With careless pupils, it is wise to spend a part of the lesson period in practice work. Have the pupil actually perform several measures as described above, so that there may be no doubt in his mind as to what you really want him to do. It is often well, too, to sit at the piano and yourself practice several measures, as an example to the student.

(5) Try having the pupil write a sharp or a flat in light pencil before each note that should be affected by the signature. In this way his attention will be forcibly

drawn to each one of these notes; and after he has thus learned to give them proper attention, the pen-and-accidentals may be erased.

(3) It will depend upon the pupil and his degree of proficiency, also on the nature of the piece. If he plays with tolerable accuracy, it is generally best not to move him from his present position, but to give him assistance in certain sections of a piece. In other words, get his individual conception of the composition; whenever this is not too twisted. If he is very inaccurate, however, especially if his rhythm is awry, he should not be permitted to flounder on to no good purpose.

## Attention to Notes

I write for advice about a boy of eighteen who has studied with me about two years. He memories from sound every exercise or piece he has studied at it all thoroughly, and then

to my piano pupils. I have pupils from Grade I to Grade VI. (Mrs. Cleaves' "Piano Lessons" and "Musical Education") I have them to play the "side branches," such as History, Harmony and whatever else they should like to play. I have them to play the "side branches" and then ask me what texts to use and when to use them?

It is possible and wise to lay the foundations of a knowledge of musical structure very early in a pupil's course. By the time he has learned to play the major scale of C through one octave, for instance, he may be taught the nature of its intervals, and how to recognize these both by eye and by ear. A little ear-training at each lesson, indeed, will produce surprising results toward the comprehension of intervals, which may be taken as the natural result, as they occur in the music which he is studying.

After the principal intervals have been learned the common triads should be treated in order. As each one is studied the pupil should be taught to recognize it by ear, and also to recognize the chord as it appears or is implied in his music. From this point on his work in ear-training may be far as practicable, always closely applied to the practice in hand.

Mental forms may be similarly presented. From the very first, the pupil should be taught to recognize the limits of phrases, periods, and finally their union in the longer sections.

The study of History may begin by briefly telling the pupil facts about the composers whose works he meets, together with some inkling of the special characteristics of their music. Later on the pupil may purchase some good textbook, such as the *Standard History of Music*, and report each week on sections assigned for special study.

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## A List of Studies

Please advise me in forming a program for pupils from the works of the following or other composers, and the names and numbers of the pieces to be learned and when to learn them up to the tenth grade: Czerny, Sartioli, Kohler, Garfitt, Duvernoy, Liebermann, Lortzing, etc. If there are any special books or magazines that you think would be helpful in these studies, will you please tell me what they are?

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As to magazines, how about *The ETUDE*?

## Theory with Piano Lessons

I would like your advice as to the proper time for introducing the theoretical branches of music

cannot play with the music. One would judge that he was playing from ear, as he seldom glances at the piano, but looks constantly at his hands. Should he forgo this, and start again from the beginning. After finishing a piece and laying it aside for a short time he often comes back to it at either with or without the notes.

It seems that the trouble you mention may again be referred to lack of system in practice. In itself, youth's ability to memorize readily is a good thing; only it must be brought under proper control. I suggest that you have a frank talk with him about forming a system of practice, and recommend that he plan such a system on his own account. Work with single measures, such as is proposed in the first answer to the preceding letter, might well be made the basis of such a plan.

Boys, as a rule, like to work out such schemes, and to feel that they have a methodical and business-like basis upon which to perform their practice.

Such a practice plan, which will require him to treat each measure as a separate unit, ought to necessitate that attention to the notes in which he is deficient. If, after he has mastered the individual measures in this way, he is quickly able to play the whole from memory, so much the better!

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## Fifteen Minutes a Day—at Least

By Helen Tyler Coe

AFTER spending twelve years and considerable means on piano study, I married—just at the time I might have begun to turn my talent into a profitable career.

*Most girls do!*

Soon the duties of a home, with other newly acquired interests, so absorbed my time that I began to neglect my music and stopped regular practice hours.

*Most young mothers do!*

With the duties of motherhood came, like every good woman in modest circumstances, I found my time so completely occupied that I gave up my music almost entirely.

*Most mothers do!*

Such a mistaken sacrifice this is; for in a few short years gone are the babydays, you again have more time for yourself; but, alas! your technique is almost gone along with your time, which is why we hear, "Play so much or practice" when friends ask you to play.

You may think of talent, do not make this foolish mistake. You can find time if you determine to do it! I know this from my own experience, for at the present time I am busier, doing more, accomplishing more along lines worth while, than ever before, and also getting in "fifteen minutes a day—at least" of good, systematic work at the piano!

With a smile and reasonably well the fact that I had failed to take care of the talent the Lord gave me, thereby showing ingratitude to my parents for educating me—I resolved to make amends. In doing so I am getting more real joy out of my music than ever before. In working up the favorite old pieces I loved so, I get that deeply, really true interpretation of the masterpiece, which comes to those who have learned all the heart-throbs of some great composer, and then have the courage and skill to put them on paper. At the same time, I have found that, in general practice time, I chose (after several unsuccessful attempts at various hours) my first "fifteen minutes-at least," immediately after breakfast. If I even started my busy day routine, often I never could get back to the piano! I determined to let things wait that long, and the habit once established, like all others it clings. I have improved my falling fingers and my short strokes, and can play credibly the selections which I once did so well; for the same old Liszt, Chopin, etc., are ever new and beautiful, since they lost, when the modern, so-called popular stuff is old.

Back to your scales, five-fingers, arpeggios and some specially difficult passages early in the day if possible, then spend most evenings at home with your solo practice. Do not think forty years old, but forty years young—for you ever done anything in the artistic world—certainly most of the "great" are in their prime—then!

Remember that technique is not all; and, if you despair sometimes over your stumbling fingers, try to make up in your heart and soul's expressive playing what your fingers lack! Recently I crossed in an old note-book an anonymous quotation which so beautifully expresses the thought—"Music After Supper."

## High Hurdles

Marjorie Gleyre Lachmund

WHAT greater error can there be than that of giving the average pupil too difficult music? Teachers do this continually with the very best of intentions. Often it is due to the fact that the teacher imagines that in order to attain lofty ends the music must aim high. They are thinking perhaps of Browning's lines: "Better to have failed in the high aim, as I, than vulgarly in the low aim succeed." But this quotation is not always applicable.

Every teacher should make a mental catalog of just what constitutes difficulty. Some teachers are woefully ignorant upon this point. It comes, of course, with experience.

"How can I gain that experience?" asks the teacher. Perhaps the best way is to remember that publishers of educational music go to great pains to have their music carefully graded. Get such a booklet as the *Guide to New Piano Teachers*. Study the lists of music for each of the elementary grades in the rear of this booklet. Endeavor to find out just why certain things are strictly left out of Grade One or Grade Two. High hurdles for little folk, too many barriers which hold them back for years. Pick out low hurdles and let them jump higher and higher every day.

## A Musical Biographical Catechism

Tiny Life Stories of Great Masters

FELIX MENDELSSOHN (BARTHOLDY)  
(1809-1847)

By Mary M. Schmitz

[Editor's Note.—We are presenting herewith a monthly series of biographies designed to be used by themselves, or as a supplement to work in classes and clubs, with such texts as *The Child's Own Book of Great Musicians* and *The Standard History of Music*.

1. Q. Where and when was Felix Mendelssohn born?

A. Hamburg, Germany, February 3, 1809.

2. Q. Was Mendelssohn a Jew or a Christian?

A. The family was Jewish; but Mendelssohn was raised as a Lutheran. Mendelssohn's father was the wealthy banker, Abraham Mendelssohn; and his grandfather was the well-known Jewish philosopher, Moses Mendelssohn.

3. Q. Was Mendelssohn a brilliant man in other lines than music?

A. Yes, he had a very fine education and he had a special talent for landscape drawing. His father was very careful to make sure Mendelssohn had more talent for music than for drawing before deciding to let him become a musician.

4. Q. Where and with whom did Mendelssohn study?

A. In Berlin with Karl Frederick Zelter who was a friend of the great German poet, Goethe.

5. Q. When did Mendelssohn pay a visit to Goethe?

A. When he was twelve years old he was taken by his teacher, Zelter, to visit the great poet. He spent several weeks with Goethe.

6. Q. What other composer did Goethe regard unjustly?

A. Beethoven. When visiting Goethe the second time, Mendelssohn told Goethe he must play the great composer's C. Minor symphony for him. Then Goethe recognized the greatness of Beethoven and was much affected by the music.

7. Q. Who other great musician lived and died in Leipzig?

A. Johann Sebastian Bach.

8. Q. What great work did Mendelssohn revive about one hundred years after its first production in Leipzig?

A. J. S. Bach's "St. Matthew's Passion Music."

9. Q. What influenced Mendelssohn to revive Bach's great oratorio?

A. Mendelssohn had studied the works of Bach very thoroughly with his teacher, Zelter, and had learned to love Bach's music.

## The Individuality of Touch

By Doris McIntyre

EACH person has a characteristic touch at the piano. This touch is as indicative of his personality as is his voice. It will always be distinctive and it is decorative. Just as a person's voice is naturally shrill, so may by practice tone it down and modulate it, so a pianist can soften listening and practicing can soften and overcome the defects of his touch. It is essential that a pianist hear his own shortcomings. If he can hear his imperfections, then he is on the way to mastering them.

There are different ways of developing touch. A good one is to develop the power of getting a desired result. For instance, if you are teaching a lullaby you might impress upon the pupil's mind a picture of the mother rocking her baby to sleep. Most children have keen imaginations and if they can realize just what the music is portraying the picture will unconsciously induce the right tone. Or if you can appeal to the pupil's emotion he will strive to put his feeling into his playing.

A pupil must be encouraged to feel the music he is producing. He must be encouraged until he hears the right tone. If he does not recognize a poor tone when he makes it, he will not care about changing it. However, he may have the right ideal and still be unable to obtain on the piano the tone he hears in his mind's ear. The mastery of a few technical details solves this difficulty.

Certain conditions are essential for a beautiful touch. The most important is that the fingers be relaxed and strong. After he can relax his arms and shoulders at will, he finds it much easier to produce a beautiful tone; while, if he plays with a stiff arm, it is not only fatiguing but also extremely difficult to obtain good tones. A player's finger tips must be sensitive to touch—ready for brilliant action.

## An Analysis Lesson on Edward MacDowell's Witches' Dance

Prepared in Collaboration With

MRS. EDWARD MACDOWELL

## Introductory Note

By DR. ALLAN J. EASTMAN

Conservatoire, under Marmontel (piano) and Savard (theory). At this age his talents were so manifest, in

(The following lesson upon the *Witches' Dance* by the great American composer, Edward MacDowell, was prepared by an expert teacher of national fame, in collaboration with Mrs. MacDowell, who has hesitated to write definite notes in person. However, all the material is based upon her own suggestions. In many ways the writer feels that it will present new and very different ideas upon the nature and interpretation of this work, one of the most unusual successes in the history of American music.)

Prior to studying the work itself, the student will find it advisable to read the following notes concerning the life and work of MacDowell. No American composer in the field of symphonic, vocal or piano music of the higher class, has produced works which have met with such international acclaim as has this tone poem.

Edward Alexander MacDowell was born in New York, December 18, 1861. He died there January 23, 1908, and was buried at Peterborough, New Hampshire, where many of his greatest works were created and where has been established The MacDowell Colony to provide workers in all the creative arts the best working conditions. Already notable results have been given to the world.

In his childhood, in New York, MacDowell's instructors were J. Buitrago, P. Desvergne and the great virtuoso, Teresa Carreno, who at once recognized the remarkable talent of the boy and gave him especial attention. Later this brilliant woman introduced into her programs many of the notable works of her one-time pupil. Upon one occasion she told the writer that the great artistic thrills of her career came when she was playing the works of MacDowell.

MacDowell Abroad  
In 1876 we find MacDowell hard at work at the Paris

different directions, that it was uncertain whether he should become a painter or pianist.

## A Lesson on the Witches' Dance

By Mrs. MacDowell

While printed lessons upon a piano forte composition must, at best, be wholly analytical (there being no opportunity for the teacher's criticism), much can nevertheless be said which will help the adroit-minded student, who may not have the advantage of a carefully trained instructor.

Behind every composition there is always a background which, when understood, contributes much to the proper interpretation of the composition. Innumerable people essay to teach this composition without the slightest idea of what Mr. MacDowell had in mind when he wrote the work. Indeed, many have a totally different conception of the piece from that intended by the composer.

The first error that most people make about the *Witches' Dance* is that they have a different kind of Witch in mind. They think of some old hag, like the witches in Macbeth, or, the witches which the good folk of Salem feared when they rightly barred their doors to keep them out. That is not at all the kind of spirit which Mr. MacDowell pictured. It was rather the mischievous ones or elated ones who the author had in mind when he wrote the work. Indeed, many have a totally different conception of the piece from that intended by the composer.

Well, let us begin with the lesson. The metronome marks 126 equal a dotted quarter note, a fair speed, but unless you have a remarkable technique, you will find it desireable to begin the study very much slower, possibly, counting at first three beats to the measure, with the eighth note equaling, let us say, 72 or 84. Most teachers find there is an advantage in studying any piece that is to go very fast ultimately, at an aggravatingly slow pace at first. Indeed, it is impossible to study this first with a high finger action, although when it is really played, the notes trip off in groups from fingers held almost as light as cobwebs.

Imagine at the start that the air is fairly filled with clouds and clouds of pixies, whirling and posing and playing about, bent upon mischief. Catch this spirit from the start. Most of the editions of this work are quite without pedaling, but Mr. MacDowell certainly never played it without it. Mr. MacDowell never had such thought. He played most of the work as though it were made of thread lace. Indeed, in the following modifications of the original, and the following suggestions, given I am following the precedents set down by him, and in this way I have felt at liberty to do away with certain pedaling which would have been extremely awkward passage, which makes the whole work needlessly difficult for many students, and has doubtless placed it beyond the grasp of many who would otherwise be able to play it with pleasure. These changes in no way injure the artistic value of the work. Indeed, they are the very changes sanctioned by Mr. MacDowell and often played by him.

## The Lesson Begins

Well, let us begin with the lesson. The metronome marks 126 equal a dotted quarter note, a fair speed, but unless you have a remarkable technique, you will find it desireable to begin the study very much slower, possibly, counting at first three beats to the measure, with the eighth note equaling, let us say, 72 or 84. Most teachers find there is an advantage in studying any piece that is to go very fast ultimately, at an aggravatingly slow pace at first. Indeed, it is impossible to study this first with a high finger action, although when it is really played, the notes trip off in groups from fingers held almost as light as cobwebs.

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When the performer has a fine grand piano, it is desirable to use the middle pedal to sustain the bass chord for the first four measures. If you have not such a pedal, employ the regular damper pedal here, because that chord must be heard delicately sustained. Throughout the composition some students will wonder why the pedal is employed, although the bass notes are marked distinctly staccato. How can a sound be sustained and be staccato? The pedaling in these, played atmospherically, is quite necessary; and if the staccato notes are struck lightly enough, their percussive effect will be the disappearance of the staccato.

At B the melody begins. The witches really begin. Here the melodic line surges up and down, and the dynamic effects for the most part follow the line. That is, as the melody ascends the melody becomes ever

so slightly louder, and as it descends, slightly softer. The hands, after much practice, become very sensitive to these swirls of tone. It must not be played like a Czerny exercise.

A little further comment is required until letter C is reached. Here the wrist staccato should be as light as possible. Indeed, the effect described by Dr. Mason, in which the hand seems to be lifted sharply from the keys rather than struck, seems to be desirable.

In the interlocking passage at D, endeavor to have the right hand and left hand as even as possible. The same is true at E and at F. Here again the lightness is produced by the illusion of playing as though lifting the hands away from the keys instead of striking them.

#### Pedal and Staccato

At G do not be afraid of the bass pedal indicated on the bass notes. These are marked staccato, to be true, but Mr. MacDowell always played them with the pedal to avoid a "bony" tone. It is almost impossible to play them in these low registers without giving a too brittle, too thumpy effect.

At H begins a kind of triumphant little march as though the pixies were gloating over the accomplishment of their work. Watch the crescendos and the decrescendos here; they might easily be lost.

At I make the effect with the right hand as much like a trill as possible. Indeed, for these four measures the tempo may be slightly accelerated, gradually. All the left-hand notes in these four measures may be made more staccato and more dramatic if played with one finger, the second or third finger. In the next four measures, if Mr. MacDowell had a pupil with a small hand, he encouraged him to play the bass thus—



instead of as written.



Indeed, he would often play it this way himself and thought that it added color.

At J, a passage which seems to bother some pupils, the difficulty will disappear if it is regarded as being written in  $\frac{3}{4}$  measure, without the intervening bar line. This applies to all the measures as far as K.



At K the pixies have worked up to a fine frenzy of impish iniquity; and the one-measure rest comes like a flash of lightning. The effect is dramatic if the rest is not overheld. The attention of the audience is smitten by this rest more than it would be by a crashing chord; if the crescendo approaching it carefully developed, the total silence comes abruptly enough.

The theme is resumed again at L with thistledown lightness, proceeds to a fortissimo at M, followed by martellato octaves, which are judiciously retarded as they approach the entrance of the little march theme. At N and O this theme should be played very delicately and sweetly, not mincing or with sentimentality. Note the crescendos leading to fzorandos at O and at P, and the still greater crescendo at W leading to the climax of the composition at R.

#### Quick Ending

Again the pixies commence to swarm in the summer night. Dawn is approaching and, like all good pixies, they must soon vanish. Strive for this hushed effect from here to the end. Students familiar with previous editions will find that twenty-four measures here are eliminated, which do not add particular value to the work. Another impression is that by proceeding to a quick ending the artistic effect is enhanced.

At T do not hurry the recitative nor make the frequent mistake of playing it heavily. Remember, these are not the witches of Macbeth. With the prestissimo at U, the first shafts of sunlight scatter the whole horde of pixies until they vanish in thin air. The grace notes

in measure U, as in measure V, always precede the bass note and are not played with it.

Now the kick pedal in the last three measures and also the final loud B at W. This I find myself putting in instinctively, as did Mr. MacDowell, although it appears in none of the editions.

## How to Speed Up on Technic

By Helen Maguire

### A Lesson from the Motor Car

"TECHNICIAN—one skilled in the mechanics of his art." To become this—study the automobile.

You know that to be able to do anything at top speed, to break a record, seems to be the most desirable thing in the world until you do it yourself. After that it ceases to be wonderful, and like everything else, speed at the piano, once attained, quickly takes its place as only one part of the complete equipment of the pianist. Only one part, but a very important one. And since no boy or girl can ever get the right "shant" on speed until in possession of it, the sooner it is acquired the better.

#### Therefore—Learn the Lesson of the Motor

Twenty-five years ago makers of motor cars believed that the time had come for a trial of speed. They had a race—a grand affair—and the winner of this terrific race showed an average of seven and a half miles and seven hours! Compare that with one mile and seven hours to-day. The point I wish to make is that the mechanism of these two cars is the same. This on the authority of Waldemar Kempff, who says: "The old horseless carriage was not any different in operative principle from the automobile of today. Scientific research and the chemist have made all the difference in speed."

#### Tremendous Gain in Speed

All this tremendous gain in speed, then, has been worked out in the laboratory. Mind has made the car of to-day what it is not mechanics. Speed has been accomplished in the laboratory, made possible by chemical study and experiment. Take one item, the tire, of which you know the importance. Who would ever think of rope being made the subject of chemical laboratory study and research? Yet one cord tire in use today is the result of a tremendous amount of laboratory work, which by this was so well as you, yourself, believe, could not be done. The tire itself is the greatest wonder, with the inner hard, that can only be felt. And no one can feel this hand but you or know better its condition, strength and weaknesses. If there is fatigue it is you who can best find out whether this is because you have neglected to flex or to relax or whether you are using a wrong set of muscles or a wrong position. All these things are best worked out in your own "laboratory," and you can work them out yourself even as Cleopatra worked out things for herself, not depending on teachers or books. He said: "In a good mechanism the aim is not to play everything with an equal sound, but to acquire a beautiful quality of touch and a perfect shading.

People say "piano technic is just a matter of fingers." It is not. Fingers are important, just as the tire is important, but speed at the piano is a matter of brains. It is the work that is done in your laboratory that breaks records.

#### Advanced Speed

Pianistic speed has been advanced about as rapidly as has automotor speed. German musicians lowered the metronomic marks that Chopin placed on his compositions, saying that it was impossible to play them clearly at such a speed, when when even Godwin the most dexterous, and most skillful, could not speed of speed on the piano. The German compositions, but added hundreds of notes, more or less. Then Liszt Philipposse both the right and the left hand parts to the left hand alone and played with one hand what had been considered too difficult for two; and the end is not yet!

It's a good brain that knows its own hands! How many million times will your cords (muscles) flex before they begin to get raw! Have your muscles unusual stretch and great tensile strength? And what is tensile strength? It is as necessary to speed as to corde tires. How do you understand about your own speed? Of course you know that your "motor car" is cerebral, that your motor is a nerve that passes from your central nervous system to your muscles and by the impulse it transmits, causes motion. Therefore, your motor is not in your hand, and your hand is speed only as your motor is a good one. And to speed up your technic you must make your practice hour as how

The entire visibility of art depends upon its being full of truth, or full of use.

Ruskin

## THE ETUDE

Again let me enjoin the reader to observe the continuity of the melodic line. Mr. MacDowell made melody one of the tenets of his musical creed.

If you would play any of the MacDowell compositions, as the composer would have you play them, learn to appreciate first of all the eloquence of their melodies.

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*p poco a poco cresc*

*ff ralent*

*ben marcato*

*Poco Allegretto*

*con summa la forza*

*con tutta la forza*

*peasant e ff al fine*

*8ve lower*

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PRIMO

WILSON G. SMITH, Op. 73

*Allegro moderato M.M. = 108*

*pp misterioso*

*L'istesso tempo*

*last time to Coda*

*ralent*

*ff ben marcato*

*Poco Allegretto*

*p gioioso*

*con summa la forza*

*con tutta la forza*

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## THE ETUDE

D.S. & % \*

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EMIL KRONKE

cresc.

8

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## THE ETUDE

## PRIMO

D.S. & % \*

ten.

6

## IN HUNGARIAN STYLE

## PRIMO

EMIL KRONKE

cresc.

5

\* From here go back to % and play to ♫, then play *Coda*

## WITCHES' DANCE

E. A. MAC DOWELL, Op. 17  
THE ETUDE

Presto M. M. = 126

Sheet music for 'Witches' Dance' by E. A. Mac Dowell, Op. 17, The Etude. The music is written for two staves (treble and bass) and includes dynamic markings such as *pp leggiero*, *cresc.*, *staccato*, *smile*, *sempr. cresc.*, *pp leggieriss.*, *poco a poco cresc.*, *ten.*, *D pp*, *ff*, *fff*, *dim.*, *leggiero*, *staccatiss.*, and *il basso non legato e molto legato leggiero*. The tempo is Presto M. M. = 126. The score consists of ten staves of music with various dynamics and performance instructions.

Continuation of the sheet music for 'The Etude' by E. A. Mac Dowell, Op. 17. The music continues on page 825 with ten staves of music. Dynamic markings include *8*, *leggieriss.*, *dim.*, *pp*, *il basso non legato e molto legato leggiero*, *poco a poco cresc.*, *quasi trillo*, *senza 2 Ped.*, *martellato*, *a tempo*, *poco rakk.*, *ff*, *tempo marcatis.*, *cresc.*, *staccatiss.*, *ff*, *leggiero*, and *A*.

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## THE ETUDE

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**Andante**

*con Ped.*

**Allegretto agitato**

## THE ETUDE

## THE ETUDE

**Tempo I.**

*p cresc.* *poco* *poco a poco* *molto rall.* *ff*

*cresc.* *ff*

*a tempo* *tranquillo* *molto rall.* *p* *rall.*

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ANNA PRISCILLA RISHER

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ALBERT W. KETTÈLBÉY

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Tranquillo

sostenuto

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Poco più mosso

a tempo

rall.

cresc.

rit.

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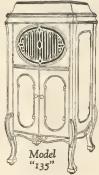
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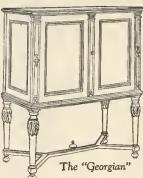
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## Brunswick's Annual



The "Georgian"

Shoppers' Christmas  
Guide

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20006—*March of the Toys*—From "Babes in Toyland"  
(Herron) Brunswick Concert Orchestra

*Naughty Marietta Intermezzo* (A Dream Melody)  
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5174—*Ring Out Wild Bells* (Clement Moore)  
John Brecky, Bassoon  
Birthdays of a King (Napoleon)  
Elizabeth Lester, Harp and Chorus

2333—*Santa Claus Hides in the Phonograph*

Ernest Hale, Bassoon

*Christmas Morning at Clarendon's* (From "Snowy")

Steve Miller, Bassoon

2334—Collection of Hymns—No. 1

Bell Orchestra

*Collection of Hymns*—No. 2

Bell Chorus and Bell Orchestra

2148—*Hark! The Herald Angels Sing*—All Souls' Choir

*It Came Upon the Midnight Clear*—All Souls' Choir

2149—*Walla Shepherds Watched*—All Souls' Choir

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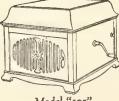
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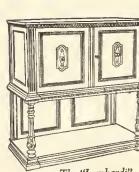
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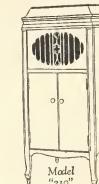
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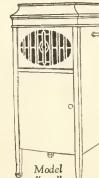
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# HEART'S ENCHANTMENT

SONG WITHOUT WORDS

A model drawing-room piece, tuneful, ornate and richly harmonized. To be played in rather free time. Grade 3½

Tempo Rubato M. M. = 72

## THE ETUDE

L. RENK

The musical score consists of ten staves of piano music. The first staff begins with a dynamic of  $p$ . Subsequent staves include dynamics such as *cresc.*, *rit.*, *ten.*, *rit. e dim.*, *poco più animato*, *atempo*, *tranquillo*, *calmato*, *Grandioso*, *calmato*, and ends with *Fine*. The music is set in various time signatures, primarily 2/4 and 3/4.

## THE ETUDE

L. RENK

The musical score consists of ten staves of piano music. It includes dynamics like  $p$ , *cresc.*, *morendo*, *D. C.*, and *rit.* The music is set in various time signatures, primarily 2/4 and 3/4.

## SIRENS

### WONDERLAND FOLK, No. 5

A seductive waltz movement, in characteristic style. The quintuplets (groups of five) should be played like short trills, evenly & without accentuation. Grade 3

In slow waltz time M. M. = 132

The musical score consists of ten staves of piano music. It includes dynamics like  $p$ , *ben cantando*, *pp*, *L.h.*, *Più animato*, *molto leggiere*, *molto lento*, *Coda*, *mf più animato*, *rit.*, *p più animato*, *rit.*, *rit.*, *p*, *dim.*, *cresc.*, *rall. poco a poco*, and *hen lenuto*. The music is set in 3/4 time.

# TWO FAIRY STORIES

## Sleeping Princess

Montague Ewing is a contemporary English composer who has had many successes to his credit. He specializes in teaching pieces. These two numbers, from a new set "The Golden Window," may be played in succession, returning to the first one. Grade 2½.

Slowly and softly M.M.  $\text{♩} = 60$

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## The Ugly Dwarf

Moderato M.M.  $\text{♩} = 84$

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## HAPPY-GO-LUCKY

WALTER ROLFE

As a teaching piece this bright little number presents a melody alternating between the hands in two-measure phrases. Grade 3.

Allegretto con moto M.M.  $\text{♩} = 108$

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To my friend George Mac Nabb.

## WHEN GRANDMOTHER DANCED

CHARLES HUERTER

With the real old-time flavor. To be played daintily and precisely.

Tempo di Minuetto M.M. = 108

*pp*

*f*

*cresc.*

*a tempo*

*1st time only*

*Last time only*

*cresc.*

*ten.*

*largamente*

*rall.*

*dim.*

*D.C.*

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## SNOWFLAKES

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A very useful teaching piece introducing the combined melody and trill. Play in exact time and with automatic precision. Grade 2 1/2.

Moderato M.M. = 84

*p e legato*

*p*

*cresc.*

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## THE ETUDE

poco rall.

a tempo

Fine

sempre legato

mf

D.C.

## SHEPHERD GIRL'S SUNDAY

OLE BULL

Ole Bull (1810-1880) the great Norwegian violinist pours into this gem in folk-song style his passionate love for the North and his country-men. Originally for violin, of course, it nevertheless makes a beautiful piano solo. Grade 4.

Adagio M.M. = 72

*pp*

*mf*

*p*

*Ped. simile*

*Ped. simile*

*Lento*

*ff molto rall.*

*pp*

*rall.*

## THE LAST ROSE OF SUMMER

A most playable and sympathetic arrangement of the good old tune.

Adagio sostenuto.

*molto espress.*

*mf*

*p*

*mp*

*p*

*p*

*pp*

*oressc.*

*f largamente*

*Lento p*

*molto rit.*

*espress.*

## THE ETUDE

Transcribed by L. AUER

## O MASTER, LET ME WALK WITH THEE

WASHINGTON GLADDEN

This deeply religious text has a masterly setting. A most singable song.

Andante

*mp*

O Master, let me

walk with Thee In lowly paths of ser-vi-ce free; Tell me Thy se-cret; Help me bear

rall.

The strain of toil—The fret of care. Help me the slow of heart to move With some clear win-ning

*Più mosso*

rall.

word of love; Teach me the way-ward feet to stay, And guide them in the home-ward way.

*Più mosso*

rall.

*colla voce*

a tempo

rall.

Teach me Thy pa-tience; still with Thee

PAUL AMBROSE

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*più mosso*

THE ETUDE

In clos-er dear-er com-pa-ny, In work that keeps faith sweet and strong, In trust that tri-umphs o-ver wrong;

*accel.* *cresc.*

In hope that sends a shin-ing ray, Fardown the fu-ture's broad-hing way; In peace that on-ly Thou canst give,

*rall.* *p placido*

With Thee, O Mas-ter, With Thee, O Mas-ter let me live...

*rall.* *p* *rall.*

O Mas-ter, let me walk with Thee In clos-er, dear-er com-pa-ny.

*molto rall.* *dim.* *pp*

To Rev. A. Kozinsky

**THE ROVER**

JESSIE S. MINER

A dramatic recital song. A big number in every sense.

*Allegro con spirito*

*non troppo allegro*

RICHARD KOUNTZ

Up and down the wide world ev-ry-where I roam,

*con Ped.*

*non troppo allegro*

I was but a strang-er, I, the rest-less rang-er, By the chance winds blown. New the dust-y high-road

*rit.* *ff* *molto rit.* *meno mosso* *mp a tempo*

**THE ETUDE**

g reets me with a smile, Friendly way-side bow-ers, Hedge-grass and flowers, Bid me rest a - while.

*rall.* *mp*

*Andante con moto e cantabile*

I can hear your whis-per in the ech - es call, While your

*a tempo*

soft touch lin-gers, In the sun-beams fin-gers, In the rain - drops' fall.

*rit.*

*Tempo I.* *rit.* *a tempo* *rit.*

Up and down the wide world ev-ry-where I roam, I was but a strang-er, I, the rest-less rang-er,

*rit.* *a tempo* *rit.*

*molto meno mosso* *rit.*

By the chance winds blown. Up and down the wide world, free as o-cean foam,

*molto rit.* *a tempo* *rit.*

*molto passione non troppo presto* *cresc.* *fff* *Allegro molto con fuoco*

Of you grow-ing fond - er, As I wan-der, Ev -ry-where is home...

*sempre* *cresc.* *fff*

## MY SOUL IS LIKE A GARDEN CLOSE

\* Thomas Jones, Jr.

A song for every music-lover who is a musician.

Lento con espressione

ALDEN BARRELL

My soul is like a garden close where mar-jo-ram and li-lac grow,  
Where soft the scent of long a-go o-ver the bor-der light-ly blows. My soul is like a garden  
close. Where some times hom-ing winds at play Bear the faint fra-grance of a  
rose: My soul is like a gar-den close Be-cause you chanced to  
pass my way, Be-cause you chanced to pass my way.

*p* col. Ped. *p* ritard. *p* colla voce *p* poco piu mosso *rit.* *ten.* *rit.* *p* molto rit. *ten.* *p* colla voce *pp*

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## Music Lovers Everywhere Will Await These Articles With Delight

## PRICELESS INFORMATION

"Priceless," because only one person in thousands can afford to pay the price of the lesson fees demanded by many who co-operate in making THE ETUDE what it is. Just take the leading articles in the ETUDE for one year and count up how many hundreds of dollars it would cost you to secure just one lesson from each of the famous musicians who adopt this means of contributing to the musical advance of our country. Here are just a few coming articles:

Sergei Rachmaninoff, on "New Lights on Piano Playing." The great Russian, whom many regard as the greatest master for the piano since Chopin and Schumann (with the possible exception of Grieg), in a brilliant interview, gives information of great value to students.

Emma Calvé, the greatest of Carmens, on "Why Voice Study can never be Standardized." The great singer has strong original opinions which will interest you immensely.

Ernest Hutcheson, whose Master Recitals in New York are attracting national attention, on "Piano Study after the Age of Twenty."

Giuseppe de Luca, leading baritone of the Metropolitan, on "The Art of Keeping the Voice." Critics say that de Luca's voice has grown steadily better and better for years.

Mischa Levitski, who at twenty-three ranks among the world's most successful performers, on "Getting a Start as a Virtuoso."

G. Gatti-Casazza, director of the Metropolitan Opera House, on "Which American Girls should Train for Grand Opera."

Elena Gerhardt, world-famous singer of art songs upon "Singing the Art Song."

Sidney Silber, virtuoso and teacher, on "Every-Day Pianistic Blunders and How to Cure Them." Mr. Silber certainly knows.

William Arms Fisher, noted composer and editor, on "How the American Musical Public has been Swindled Out of Millions by Song Sharks."

America's Ten Favorite Hymns. The result of an Eruca survey representing over 30,000 hymns sent in by readers.

How I Learned My Musical Education. Active music workers all over the country tell how they went through every imaginable kind of obstacle to win success.

A Little Lesson in Conducting. E. H. Pierce, in a few words tells what every musician should know about conducting.

## Foo-Foo Music Next?

The trouble was started, it seems, in India by one Ram Dass, who bought up second-hand instruments from British regiments bands: old euphoniums, cornets, trombones and clarinets. These he distributes to the members of his orchestra, first fortifying them with arrack, the fermented juice of palm wine. In spite of his foo-foo folly, this Ram Dass shows gleams of intelligence. He is said to collect his fee in advance.

The master-works of the past should be the standard of the works of the present.

R. Franz.

Practice yourself for heaven's sake, in little things; and thence proceed to greater.

BY JOHN PRINDLE SCOTT	
<b>O LITTLE TOWN OF BETHLEHEM</b>	
WITH VIOLIN OBBLIGATO	
Song	High, Med., low, - post paid .50
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Antiphon - Two-part Treble, - - - .15	

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## The Singer's Etude

Edited by NOTED SPECIALISTS

A Voice Magazine Complete in Itself

### Nine Steps in Vocal Progress

By Stanley Muschamp



WHEN one listens to the voice of a Mario, whose singing Owen Meredith said would melt a soul in purgatory, one is under the spell of the singer's art to the extreme. He therefore follows the pathway over which the singer has taken so many oftentimes weary steps. The glamor of the lights, the sounds of the orchestra, the scenery, and the general excitement of the performance, hide the past for the time being, and all that goes to make up the art of the singer is lost in the entire experience.

But what is it that makes such a performance possible; what has been necessary that a man can appear before an audience and transport the listeners for the time being to another world? Has it arrived by a route permissible to all, or is the pathway opened only to the privileged few? These are the questions that surge through the mind after hearing the singing of a great artist.

The Art of Singing is a subject about which all may learn something. It is not necessary that one be possessed of an unusual voice to study voice culture; though the voice may be the determining factor in the opportunity to succeed professionally. A knowledge of singing is a delightful accomplishment; and one who understands something of the art can better appreciate the efforts of others.

#### The Coming Professional

However, this article is directed toward those who are contemplating a professional career. After reading various magazine articles about the marvelous rise from obscurity of Samuel Smith to the position of first tenor of the opera, known as Signor Salvatore, and the other day the unusual talents revealed him to advance to these heights with comparatively little or no study, therewith the young singer lies himself to some large city (provided he can beg, borrow or steal the money), finds an humble lodgings in some half bedroom, learns a few of the more popular concert songs, and carries himself into his heart that it will be but a short time until the entire world will be racing for admission to hear him sing.

The idea of the real purport of the art of singing, accompanied with the determination to work until success is assured, is rare. Therefore, the writer has attempted to show the nine steps in elementary voice culture, which may help some reader of THE ETUDE in deciding his own problems.

*I. The singer must conscientiously consider the following questions:*

a. Am I really fond enough of music itself to work out the problems as a profession? b. Am I sincerely like so many others who wish to sing a few popular songs?

b. Am I planning to study singing just to entertain at an evening company; and to be complimented by those who have never studied?

One can easily see that the angle of attack practically means everything. If you are really downright in earnest, and have the other qualifications, you may ac-

complish wonders. But it means very little indeed to have the other gifts unless you know that you have the all-absorbing, all-possessing propelling force of desire. DESIRE is the most important factor in the pathway over which the singer has taken so many oftentimes weary steps. The glamor of the lights, the sounds of the orchestra, the scenery, and the general excitement of the performance, hide the past for the time being, and all that goes to make up the art of the singer is lost in the entire experience.

But what is it that makes such a performance possible; what has been necessary that a man can appear before an audience and transport the listeners for the time being to another world? Has it arrived by a route permissible to all, or is the pathway opened only to the privileged few? These are the questions that surge through the mind after hearing the singing of a great artist.

The Art of Singing is a subject about which all may learn something. It is not necessary that one be possessed of an unusual voice to study voice culture; though the voice may be the determining factor in the opportunity to succeed professionally. A knowledge of singing is a delightful accomplishment; and one who understands something of the art can better appreciate the efforts of others.

#### The Ear and Rhythmic Sense

III. Another step in this ladder of Vocal Progress is the consideration of the Ear and Rhythmic Sense. We would not consider for a moment listening to a string quartet, or the music of Bach, could not tune their instruments. So it

must be with a singer; his ear, even at the beginning, must be keenly sensitive to the true pitch, and must feel decidedly disagreeable to any tone but that sounding in the center of the pitch. It is not enough that the singer hit the bullseye, he must hit the center of the bullseye when in constant singing in time.

Then the Rhythmic Sense should be alive not only to the strong accent of a military band as it marches down the avenue stirring the pulse of all within hearing; but the finer gradations of accent should become second nature and also add their touch to the beauty of the interpretation of the composition.

VII. After the decision that your fondness for music is real, and particularly so in regard to vocal music; that your ear is good enough to tune your voice and that your sense of rhythm is good, then comes the most momentous question, "Whom shall I select for my instructor in this subject which is to be my life-work?"

IV. Good Health wedded to Good Physician, and almost obvious enough to be passed quickly; yet a word concerning these most requisite twin assistants will not be out of order. All through

student days and on out into professional life there will be very little opportunity to give up to Hills of Reactions kind. Daily practice will be required with care and safe to say that no singer ever became great unless there was enough desire to consume the obstacles, both normal and abnormal. Work and Sacrifice; these are words to interpret in their largest and fullest meaning. Do not persist yourself; because if you commence the career and do not persist in working, you will have only the bitterness of all disappointments awaiting you.

II. The singer must have some means of determining whether the native vocal material is adequate.

This is one of the hardest steps to take. How is the singer to obtain the right kind of opinion when knows himself that he is decided in the most elementary way that he is not good? That is the right kind of question, anyway!

Experimentation must be the method adopted, which will assist most materially in determining the vocal appeal when the voice is young. This and the advice of musicians of broad musicianship will generally open the way for this step.

One must be fair to one's self at this point and not let the lack of expressive quality be discouraging, if invariably there is the great desire to express through the art of music. To compare one's own young, immature voice with the warm, colorful tone of a Caruso or a Calve, places the young vocal aspirant at a great disadvantage, and the question should be considered in that light.

#### The Pupil's Responsibility

VII. After you have selected a singing teacher, should you relinquish further study? No, for if you are to make progress in the art, you must have a greater common sense!

Your life work has already commenced. It is now your business to see that from lesson to lesson the teacher gradually unfolds the subject to you, beginning with the simplest rudiment of articulation, passing step by step through the various posses, thereby assisting you in mastering the art, and finally presenting themselves. If you cannot do this, then you are not a good student and the truth is not in you.

Here is where the teacher should meet the student half way, if not farther. The student should come to the lesson filled with questions, and the eager desire to have them answered to his heart's and teacher's content. If he goes away from the lesson with an unsatisfied feeling, then something is amiss. He should be inclined to think that the fault did not lie entirely at the door of the student. No teacher can make a singer even though he says he can; but, by being filled with knowledge of his subject and enthusiasm for his subject, then a teacher may have what is perhaps the greatest of all pleasures in life, that of helping some aspiring, talented person to help himself.

**The Second Mile**  
VIII. Now, if the student has answered more or less satisfactorily to himself the foregoing questions, if, in other words, he has taken the first seven steps, where upon the journey does he find himself? He knows that he has passed the first milestone, but that the second mile is directly in front of him. What shall he do? The words of the teacher are easy to say, but the practice of them is the acid test. The old story concerning the great German composer, Felix Mendelssohn, may be apropos at this time. It is related that on one occasion he was heard to remark, if he did not practice one day he was quite conscious of it; if he did not practice two days his friends were conscious of it; if he did not practice for three days in succession, every one who heard him play was conscious of it. What is the application of this story at this step in our journey? To me it means that, from now on, the student must give himself over to the arduous responsibilities of the years that must intervene between day and day. His studies and his work and the day he makes his doubts. In other words, his days of daily practice have begun.

These days, in some ways, will prove to be the happiest of his life. Who has not heard friends talk with enthusiasm of the days in college; who has not heard some artist friend enthuse about the time spent in the studio of some master, or the delights of the Ecole des Beaux Arts; or the delights of the trip to Italy to study the song in bel canto? It may be that no success of later years will surpass the joys which will come to him now.

IX. Between the last step and the present one many months of study have passed, several years of learning the use of the voice, the law governing music which all musicians must learn to obey, the rich experience of becoming intimately acquainted with the standard lit-

erature of singing—the songs of Schubert, Schumann and Brahms; the Oratorios of Handel, Haydn and Mendelssohn; the operas of Weber, Wagner and Verdi. What a wonderful time it has been! not by any means all sunshine, but there is little that grows without pain without the need of some rain, and so it is with music study. But if we have attended to our business as we should, there is no reason to doubt we are feeling amply repaid for all the effort put forth.

#### The Value of It

"Ah!" says some student who devotes several hours to the study of singing do not become Caruso nor Galli-Curcius?" Quite true. Neither do all who study electricity distinguish themselves as did Benjamin Franklin; neither do all who study medicine make such a discovery as did Harvey. One could cite instances after instance, but these two will suffice to make clear what is meant to be said. Let us take up the highest peaks of the Matterhorn or Mount Blanc, there are many places along the mountain-side where the view is wonderful. Half way between the railway station of Visp, in one of the valleys of Switzerland, and the stupendous Gornergrat, far, far above in the heights and next to the Matterhorn, is the Zermatt, the Zermatt, it is where most of the folk of the locality live. Few are those who go higher, and fewer still who climb to the very top of the hill. But midway between Visp and Gornergrat may be found many varieties of the loveliest flowers, and one may see reviews the remembrance of which will remain with him throughout his entire life.

It is necessary to have climbed to the utmost heights of the mountain to enjoy its grandeur, neither is it necessary to be a Caruso or a Calve to have had the great pleasure which comes through the sincere study of the beautiful art of singing.

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## The Violinist's Etude

Edited by ROBERT BRAINE

A Violin Magazine Complete in Itself

### Practicing Bowings

He who masters the bow, masters the violin." The greatest teachers devote the most unremitting attention to the bowing studies of their pupils. Spohr, one of the greatest violinists and teachers, said, "Good bowing is the life and soul of violin playing." The same is true. So, too, the famous writer of technical works for the violin, has given us his famous "Four Thousand Bowings." He attributes his success in producing world-famous artists to the exhaustive study which he requires of every possible combination and phase of bowing.

Every well-known instruction book and set of studies for the violin contains how-to-study which are to be played with a variety of bowings, which are to be supplied by the pupil from memory. One of the most famous is the second study of Kreutzer, in sixteen notes. In most editions of Kreutzer, only about twelve are different, but various writings have added to the number. Massart, the famous French violinist and teacher, wrote 150 bowings for this study, which are of the highest value to the student. These bowings are published in pamphlet form and can be obtained from music dealers.

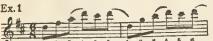
The violin teacher should require his pupils to practice one or more bowing exercises daily, as there is nothing more valuable for developing the bowing. The bowing of such exercises is not marked, as the slurs or other required changes are to be supplied mentally by the player out being marked. Most pupils will wish to mark the bowings with a lead pencil, but this should not be allowed, as half the value of the study consists in applying the various bowings from memory.

### A Little Talk to Violin Students

By Jean de Horvath

Has your teacher ever shown you how to practice? And if you are lucky enough to possess such a teacher, do you think, "Oh, that's such a nuisance, I'll just play it through two or three times," or do you hopefully buckle down to it and dig?

As a child, living in a little country town where there was no music except the spring of the more difficult bowings. Then it seemed like a marvellous group of the right notes under the proper notes. In cases of this kind I have found the following to be an excellent plan which I recommend to teachers and violin students. Take the following excellent bowing study from Wohlforth's Studies, Op. 45, Book 2, which the composer indicates to be bowed in twenty-two different ways.



The exercise is entirely in eighth notes, in six-eight time. In the excerpt from the study as given above, I have marked one of the bowings. In the original exercise, no bowings are marked, of course. Let the student learn to make them now, without even a beat to each note. Then call his attention to the fact that when he says, 3-4 and 6-1, the notes coming on these counts are to be slurred, and it is surprising how soon he will be able to apply the bowings without having the music marked with the slurs. To the other bowings, he can add similar ones, until the bowing being changed on the proper count in the measure. The counting each note also assists the student in playing the study in even time; as, when no counting is done, the widely differing bowing combinations often play havoc with proper time values.

**Mr. Albert Spalding, the notably successful American Violin Virtuoso has been interviewed by Mr. Otto Meyer (assistant to Sevcik and a pupil of Ysaye,) on Practical Violin Playing. This interview is one of several violin interviews scheduled for future issues.**

exercises, scales, arpeggi, etc., are, of course, absolutely necessary if the right kind of progress is to be made; but coupled with these it is the highest wisdom to give the pupils also really melodious studies in bowing.

My advice to every violin student would be, "Never a week without a bowing exercise."

### Keeping Up Interest

Call it an "exercise" and publish it in an instruction book so books of studies, and a melody will excite but languish interest in the case of a young pupil.

Call the same melody a "piece," and publish it in sheet music form, with an attractive cover and a pleasing piano accompaniment, and the same piece will find itself in great demand.

The wise teacher will make use of this bit of psychology by giving the pupil appropriate pieces in sheet music form, and easy solo numbers, at every stage of his progress. The most important thing in violin education is to keep up the interest and enthusiasm of the pupil. Technical uplift in elementary violin teaching.

### Playing at Sight

SIGHT reading is to some extent a gift, but the desire to read at sight can be cultivated to a really remarkable degree. If the violin student will only go about it in the right way. Many violinists are woefully deficient in this branch of their art. They remind one very much of the story of the great composer, Handel, who engaged an organist at the last minute to play the organ parts in a concert which he was to direct. He was so particular about the organist that he was ready, as that would be little or no rehearsal for the concert.

On the evening of the concert the man got fearfully mixed up, played wrong notes and wrong time, and completely ruined the performance. Handel became furious and, as was his custom when he was enraged, snatched off his wig and threw it across the room. Rushing up to him he said, "I thought you were a good player at sight?" "So I can," said the trembling organist, "but not at first sight."

In the same manner we find many violinists who cannot play even comparatively simple music without going over it again and again, painfully studying it measure by measure.

The violin student who would learn to play well at sight, must first learn enough technique on his instrument, and enough of the principles of time and musical theory to be able to cope reasonably well with the difficulties of the class and grade of music which he wishes to read at sight. If he has not enough technical ability and knowledge of theory to play the music he is trying to read at sight, he will fail.

I am trying to build a bridge with the proper tools. We often find students with no technique and ignorant of the commonest principles of time values of the notes and rests trying to play music two or three grades too hard for them, and becoming discouraged at their lack of success. Let the student who would learn to read at sight set aside a certain amount of time each day for practicing sight reading.

Musical should be chosen which is somewhat below his ability to play. In the earlier stages very easy compositions, consisting of whole, half, quarter and eighth notes, in easy combinations would be the best.

Let the student read these pieces without stopping for mistakes, trying to get the correct number of beats in each measure, at an even tempo, just as if he were playing with an orchestra, where he could not stop, but would have to keep on regardless of mistakes, to keep with the rest. After reading a piece through several times in this manner without stopping, it should be gone over again once or twice, but this time stopping to correct technical errors and other mistakes.

Orchestra and ensemble playing is the great school for sight reading, since each player must play with the others and "keep up with the band or the rhythm or swim." There can be no loafing along the way or stopping to correct mistakes; every player must keep up with the others or drop out. This necessity for "keeping up" sharpens the wits and improves the sight-reading ability to a really remarkable extent. Orchestra men are invariably splendid sight readers. They have to be, since their bread and butter depends on it.



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The beginner can practice a Sunday school or public school orchestra, in the absence of other kinds of ensemble work. This will at least teach him routine, steadiness of time, and help his ability in keeping his place and going ahead with the others, regardless of mistakes. Easy violations are a wonderful help to the young student in learning sight reading.

Many violin students pursue their studies without any teacher, either doing nothing or trying to never play with the accompaniment of the piano. In such a case young pupils are working under a fixed framework, become deadened, and in public, at that, due to some member going wrong and unable to get in again.

The difficulty of playing a part correctly

and counting rests in a difficult string quartet, at the same time preserving the proper expression and ensemble, keeps the mind

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and counting rests in a difficult string quartet, at the same time preserving the proper expression and ensemble, keeps the mind

### Control of Brain Over Muscle

THE question, "Am I too old?" is probably asked more frequently than any other by correspondents with the department of Time in regard to taking up the study of the violin. A vast number of people either do not have the opportunity of studying the violin in childhood, or else do not take sufficient interest in the instrument to give it any attention. In adult life they hear some great violinist, and then is born the passion to desire to express himself through the medium of violin music. Unfortunately, it is too late; the golden period, when the necessary fundamental technique could have been acquired, has gone, never to return.

Violin study should commence at six or seven years of age. As a rule, after the age of ten to fourteen violin studies are increasingly difficult and big techniques. But as a rule, who try to learn the violin in adult life, ascribe their failure almost invariably to lack of flexibility in their fingers. "My fingers are too stiff, I guess," they will say, in finding an excuse for their failure. The fact of the matter is that it is a case of "stiff brain," more than of "stiff fingers." It is true that the fingers may be flexible for good violin playing, but most people in the twenties have fingers sufficiently flexible for a fairly advanced violin technique, even although they have never touched the violin.

We have examples of such abnormal control in other things. Germany has a remarkable prodigy in Fraulein Thea Alba, who has mastered the art of control of brain over muscle to a degree previously unknown. This remarkable young woman sings a German song and writes English sentences with her left hand and at the same time. She can write a sentence backward in one language and another in a different language forward, or calculates figures with one hand, and writes dictation backwards with the other. She begins a sentence at both ends, and completes it in the middle, writing with each hand at once. One of these most astonishing achievements is writing with three pens at the same time, holding two in one hand, and one in the other, and writing different words in different languages with each.

This German prodigy possesses a brain of wonderful complexity, capable of directing several dissimilar operations at once. The ordinary person can understand their difficulty. The virtuoso violin performs achievements which are much more difficult than these, but fails to get credit for them because the ordinary individual does not understand their difficulty.

The human brain might be compared to some small extent to cement, which is plastic and can be shaped in any direction. But it has great resistance to stone when set. Of course the brain never completely loses its power of developing and learning; but as adult life comes on, it gradually loses the facility and plasticity of youth, and learning becomes more difficult. In any art like violin playing, when the brain is being exerted by another, the ear is being developed to recognize the nice

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We call particular attention this year to the elegant bound volumes of the best there is in musical literature published in this year entitled *Three Special Christmas Offerings*. The offer for these editions will not occur again as we have purchased the entire stock. All ready to send \$9.95, and some who have to offer for the holiday season this year and be sure to send in your order early.

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also brought about an improvement in quality; consequently we do not hesitate to recommend them. Musical gifts are reasonably priced—at least 25 per cent below last year's prices. For details see page 800.

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A Christmas organ recital will reflect the spirit of the day. What are more beautiful than the old *Noels* arranged by Guilmant, which all Paris used to go to hear the Master play on Christmas Eve at La Trinité, and in recent years to the Church of St. Eustache to hear Bonnet play them. Bach wrote several *Chorales* for the Christmas season, such as *In Dulci Jubilo* and *Es ist Jesu Christ*. His *Partita in F Major* is also frequently played. There are *Christmas Pastorales* in large numbers; and among them those by Corelli, Merkl, de Lange, W. T. Best, Lemare, Perillou and Georges Jacob are well known. The Pastoral Symphonies by Bach and Handel are naturally familiar to us.

Possibly the title of "Christmas" by Dubois, Bossi and our own Arthur Foote are each excellent. *Une Vierge Pucelle*, a unique number by Le Begue, and *Noel sur les Flutes*, d'Aquin, both of the old French school, are unique and add a touch of novelty. Otto Malling, the Danish organist, has contributed several numbers to the repertoire. *Shepherds in the Field*, *Christians-eve and Bethlehem*, Saint-Saëns, when at La Madeleine, wrote three *Rhodopies on Carols from Brittany* that will live for all time. The *Mysteries* of Dandrieu and Mailly are delightfully quaint and give contrast. Joseph Bonn has written a *Fantasia on Noel et Noëls*, and the brilliant concert number of *Rhapsodie Contantine* (with piano-music), now well known here from the computer's playing it during his American tours.

The *March of the Magi Kings* (with the guiding star) by Dubois is a popular number, while *The Holy Bay*, by John Ireland, is much liked, as is *Angela* by Johnson. To give added variety, the *Organ Pastorale* by Frescobaldi, and the *Chorale de Noël*, by Pachelbel should be heard. *The Shepherds*, by Lemmens and *O Come All Ye Faithful*, by Clement Loré are interesting selections. As a finale, the *Fantaisie of Lemmens*, the *Toccata* from Widor's *Sixth Symphony*, or *Allegro*, by Marie Joseph Ehr, would either one give a brilliant conclusion to a recital chosen from the numbers mentioned.

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Probably no living musician has the respect that is possessed by Sir Frederick Bridge, who says that he began his career playing the bell at Rochester Cathedral at the age of four, and the bells of Duke of Wellington in 1852. Since then Sir Frederick at Westminster Abbey has played the funeral dirge for almost every great man who has died in England during the last fifty years. In addition, he has played the music for the gayest weddings. Playing for funerals of the illustrious did little to make the genial English musician sober since he has the reputation of being the most famous wit in the profession.

**Lightning**

Sour Music Teacher (to careless pupil): "My dear, do you know why you remind me of lightning?"

Pupil: "No, professor."

Music Teacher: "You never strike twice in the same place."

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## JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

### A Christmas Log

By Marion B. Matthews

**The Nicest Way**  
My mother has the nicest way  
Of making lessons pleasant;  
And introducing me to great  
Musicians, past and present.

**Six cuts out gorgeous paper-dolls,**  
Each one to represent  
Some person who has won great fame  
With voice or instrument.

**And then to give a concert or**  
Recital, we pretend;  
(And mother says, if you're polite  
You stay until the end.)

**Perhaps it's Alma Gluck who sings,**  
Calvè, or Emma Eames;  
She tells me who they are, and how  
I should pronounce their names.

**I learn about such famous men**  
As Kreisler and Corot,  
Rachmaninoff, and many more.  
Whom pupils ought to know.

**Of course, we have celebrities**  
Of other centuries, too;  
I think, when study's made a game,  
It's fun to learn; don't you?

Franz Peter Schubert

By Clara Louise Gray

**Ada** came running in from outdoors with dancing feet and laughing eyes, she stepped over to her piano, sat down and began to open her musical history book.

"My teacher wishes me to be sure and study about Schubert for my next lesson and I am so glad because I like him so much."

"Let me see," said Ada looking up from her book. "At eighteen Schubert wrote the *Erl King*, his greatest masterpiece, which was the *Symphony* in C which was written in the last year of his life. As a pianist he was a very expressive player." Ada turned over the leaves in her history book with eager eyes.

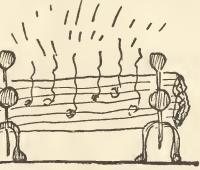
"Franz Peter Schubert was born in Vienna on January 31, 1797; he was the son of a poor schoolmaster. He died when he was only thirty-one years old, and had written over four hundred songs. One cannot refrain from likening his career to that of the most natural of poets. Robert Burns, for both were the minstrels of their people."

The history book slipped from Ada's hands onto the floor and then she saw that it was dark, the bright stars twinkled at her, and the shadows and moon shadows peeped at her from the dark room. Thinking deeply of what she had read her dainty fingers touched the keys and made the notes of Schubert's *Serenade* sing as she had never done before.

By M. A. McT.

**LITTLE George** sat by the hearth studying the notes of the Christmas music which his poor little eyes could scarcely make out in the dim candle light. He was so tired and sleepy after the last rehearsal, for to-morrow was the Great Day, and he, the youngest, but the very best and clearest soprano in the church choir, was to sing two solos, besides the choruses.

He was a nice little chap quite diligent when he could get his mind once started in the right direction for study; but somehow or other that little mind of his often played truant. It loved to wander off on those fascinating little byways that seemed to lead right out of every lesson book, and every page of music, where all the ledger lines were the right grain of the wood, while the old nutrions on either side were the bars. Suddenly all the sparks still stood, every one in its proper place, just like soldiers at drill; and



music, so that he almost expected to see them drop right down the chimney at his feet, like the swallows sometimes drifting down when the wind makes havoc with their nests.

Then the sparks in the fire began to look

about like tiny fays. They smoldered low

seem to turn into a great page of music,

where all the ledger lines were the right

grain of the wood, while the old nutrions

on either side were the bars. Suddenly

all the sparks still stood, every one in its

proper place, just like soldiers at drill;

and then the

cat lay down to sleep.

George lay down to sleep.

to relax, relax, RELAX.

Watching really should be easy, for it is letting go of everything, which in reality is doing nothing; and, theoretically, doing nothing should be much easier than doing something, should it not?

Watch a pussycat some time and feel its paw and its softness; then let it sit, as is said, in the last example of perfect relaxation that can be found. See if you can make yourself as limp as your cat. A cat has enormous strength, too, combined with its relaxation; and that is just the combination you must have to be a good pianist. You must have strength and firmness; but you can never get them in their proper order if they are combined with stiffness. So "loosen up" and let go of yourself and be a real "copy cat."

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### Letter Box

Dear Junior Etude:

I do not know if I never thought of writing to you before; and, as this is the first time, I have decided to tell you something

I have been taking *The Etude* for two years now, and I have never written to you before.

I have been taking *The Etude* for two years now, and I have never written to you before.

I have been taking *The Etude* for two years now, and I have never written to you before.

I have been taking *The Etude* for two years now, and I have never written to you before.

I have been taking *The Etude* for two years now, and I have never written to you before.

I have been taking *The Etude* for two years now, and I have never written to you before.

My favorite song is "The Star Spangled Banner."





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